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# SCHOOL ARTS

## the art education magazine

VOLUME 61, NUMBER 1 / SEPTEMBER 1961

Cover by Deborah Hildinger, Smallwood Drive School, Snyder, N.Y.

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## using this issue

Although we start another school year with the usual variety of articles directed to various age levels, a number of the articles discuss teaching procedures and especially how the art teacher may work with other teachers. Kenneth Lansing reports on a very complete study of The Role of the Art Consultant on page 19. Collaboration with the shop teacher is discussed on page 12, while Robert Henkes questions the idea of integration on page 22. Geraldine York discusses how a child looks at the world, as shown in his drawings, page 5. There are a number of good articles on various techniques, including some really new ones. The regular features you enjoy are back, with the writers who have been doing such an excellent job of editing these pages.

We introduce a new feature, Children's Gallery, on page 33. This page, edited by Charlotte Johnson, education director of the famous Albright Art Gallery in Buffalo (just renamed the Albright-Knox Gallery), is aimed directly at the elementary pupil. This page is experimental in character and we will appreciate your comments and suggestions. The plan is to discuss some work of art each month that will be of special interest to children, in language that may be easily read by elementary pupils. Classroom teachers and elementary art teachers may use this feature as special reading. All teachers will profit by a study of her approach, based on considerable experience discussing various works of art with children who visit the gallery. We are especially anxious to have teachers write us of their experiences in having children read this feature. While the reading text is aimed at about third or fourth grade level, many of the better readers in the lower grades should be able to read the page without much difficulty. Please help us make this feature serve its purpose well!

*Representative Frank Thompson, Jr., center, presented with NAEA citation by President Robertson and Secretary Beelke.*



## NEWS DIGEST

**Representative Thompson Honored** New Jersey's Representative Frank Thompson, Jr. was awarded a special citation by the National Art Education Association in recognition of his legislative efforts in behalf of the various arts. The presentation was made on June 7 by Charles Robertson, NAEA president, and Ralph Beelke, secretary, shown with him in the photograph below. The citation read as follows: "This citation is awarded to Frank Thompson, Jr. for outstanding achievement in the field of art and art education. It is presented with gratitude and appreciation by the members of the National Art Education Association for work in support of art and the profession of art teaching."

**Second Children's Art Month** March 1962 will be celebrated as Children's Art Month. Inaugurated by The Crayon, Water Color and Craft Institute and endorsed by the National Art Education Association, the celebration will be accompanied by various promotional activities. Local teachers may receive help on their part in the program by sending a self-addressed stamped envelope to the Institute at 420 Lexington Avenue, New York City. This is an excellent time for art exhibits, P.T.A. discussions, and other activities, since celebration will be accompanied by articles in the press.

**Catholic Art Association Meeting** The national convention of the Catholic Art Association was held at Notre Dame, South Bend, Indiana, August 10-13, with sisters and lay leaders from various sections of the country taking part. The program was arranged around the elementary, high school, and college levels of interest, with some general sessions.

**Moore Institute Expands Housing** Philadelphia's Moore Institute of Art has just announced the purchase of Crozer Hall, YWCA residence, located just half a block from the new dormitory completed four years ago and connected with the college. Hall will be used for Freshmen students.

**Fourth National Crafts Conference** The University of Seattle served as hosts for the fourth national conference conducted by the American Craftsmen's Council on August 26-29. Various leaders in the crafts conducted discussions or participated in panels. Conferences are open to all interested.

**A Free Advertisement for a Fine Book** Although it is more than thirty years old, Hughes Meam's book, *Creative Power*, is still one of the best books on the education of youth in the creative arts. Robert Frost called it "the best story of a feat of teaching ever written." Dover Publications now has a paperbound edition for the modest price of \$1.50.



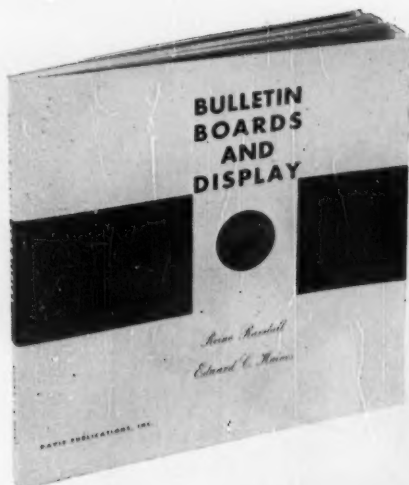
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This book offers such variety in materials and design suggestions that you'll turn to it often for help when a bulletin board or other display needs that expressive, dynamic touch that sets it apart from the ordinary. Whether an individual or class activity, you're sure to find the kind of help that sparks the imagination yet offers the practical help so essential to a successful display.

With this book as your guide you'll see how easy and stimulating it is to make bulletin boards and displays that sparkle with originality; how the fresh new ideas offer limitless opportunities to give graphic expression to words; and how display can be a fascinating and effective tool for teaching and learning.

But you should see this book and then judge for yourself the ideas and practical help it offers. We'll gladly send on 10-days approval to your school address.

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"Mother and Father Eating Grapes," by five-year-old girl.

Geraldine C. York

*The life forces working upon, within, and through the child are often reflected in his artistic acts. The author shows how the impact of these forces can color and give shape to children's creative works.*

## THE WORLD THROUGH YOUNG EYES

Because we are adult, we sometimes overlook the depth of perception that is expressed by youth. Children have an honest sensitivity to the world around them, and if we but listen and look, we will find that there is much to learn. We will be reminded that here, in true art education, the child is allowed to find and is guided to express the individual, personal satisfaction that he needs in order to appreciate, honestly appraise, and contribute to the social, natural, and man-made world in which we all live.

**The Social World** A child is born into a social world. First, the small, single world of family, then neighborhood with friends and people, large and small; then, step by step and year by year, the world grows as the child grows. But always there is the child—the "me." The first sensations of comfort and love, the awareness of the ones who give these things, slowly shift to functions the "me" can do, and the perception of family separates into parts with persons of sounds and sizes and actions. Even as this first, close world of family grows to encompass others, it stems from the roots of self, branching into relationships that others have to oneself. But the "me" changes, too. The child becomes aware of his body and what it can do. A neck can be a wonderful appendage, and while working or drawing, fingers are busy and therefore important.

Eyelashes and ears are interesting, too. When touched, ears feel very long at the bottom. Skirts are triangles; clothes are colors. As the child grows, he perceives his body closer to its natural appearance. Clothes have pat-

*Linoleum block print by a sixteen-year-old Dearborn boy.*



PHOTO BY AUTHOR, FROM WORK OF VARIOUS DEARBORN SCHOOLS





*"The Kids at My Table and Me," ink drawing by a twelve-year-old girl. Illustrations are by children of Dearborn schools. The painting below is by a twelve-year-old boy. Article is based on a research study involving six of the Dearborn schools.*



tem and hair, texture. Activities are important for the feelings they can give. Jumping rope on a windy day is a personal action for it concerns only the "me" and the way "I" feel. Words cannot adequately express this, but it is real, like a shadow, a fleeting feeling of exhilaration. Slowly, the child becomes aware of how he appears to others. The adolescent is particularly perceptive to the facets of his character for he is leaving childhood, entering a grown up world, but is not adult. The "me" has moods. As the adult world approaches, the adolescent looks within himself, becoming conscious of his own face and the thoughts behind it.

A family is close; a family is important. Few photographers would show a mother and father eating grapes, but to the small girl who painted her parents' portrait this way, it must have been a happy time. Father's going to work and coming home is a routine not taken for granted by the small child. The car dad drives is a colorful mechanism, and coming and going can be events. Mother is not just a mother. She launders, she cooks, she takes care of the family, and she's beautiful, too. Later, the child becomes more realistic in his interpretations of self and family. Things that families do together are pictured as the actual events happened. Often a child will select a particular event such as a fishing trip, but just as often, he will select the ordinary things that families do together.

My chums, the kids in school, sports—all play a meaningful part in the social world. Children show varied interpretations of people and events that often pique, disturb or amuse an adult. How do adults appear to a seven-year-old?—much in the same perspective as looking up at a tall

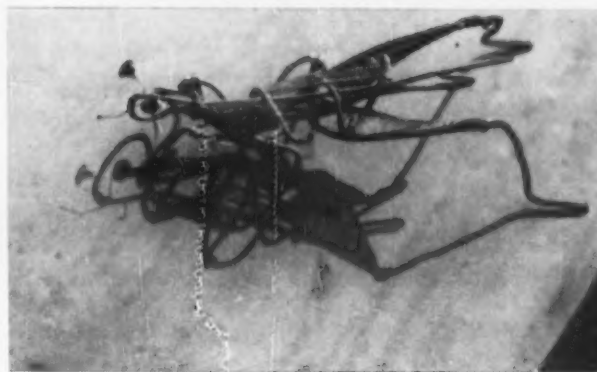
building. Adults can also appear distorted in a comical way such as one child's "Man on a Shaky TV." Adults cannot always attempt to diagnose the ideas children express, for often their ideas are more vivid than vocabulary.

**The Natural World** The world of nature is immeasurable, for its scope is the immensity of a landscape or the minute meanderings of an ant. Sunsets, blue lakes, autumn colors—these we notice—but often the fragile beauty of the little things becomes lost beneath footsteps. Small children are close enough to the ground world to notice and delight in insect antics. But their awareness is too often outgrown; and this is unfortunate, because in the quickness of a minute one can see humor or grace, poise or movement, beauty, in nature's functional designs of color, texture and transparency. These are qualities that can be more meaningful than isolated entomological data memorized from a textbook. Children have an innate capacity for discovery. Easily peeling off the layers of concepts that have been concretized by adults, they express fresh, individual perceptions. They see, they look for, instead of blindly accepting. An adult's stereotyped calendar bird is forever soaring into the wide blue sky, but children can see a bird in different ways. A bird might be all feathers in pattern or movement in wire.

When a child is very young, the words he speaks far outnumber the words he can read or spell or write for the skills of writing are laboriously learned. With printed words, a first grade child may state, "The work horse plows the field. He eats oats and hay. The farmer brushes the horse's coat." With a brush, a child can capture bulk, strength, power. An older child may express a sophisticated perception of a cat if her interest is in the graceful structure of bodily movement. Another child may show a cat as humorous and playful with the character of a kitten. Sometimes animals are given an ethereal quality like the horses drawn by a girl who collects horse pictures, statues and jewelry; reads every horse book or story she finds; but has never ridden one.

The natural world is dynamic. "How things grow" is a subject that grows with the child's ability to learn. While young children do not understand the biological factors governing growth, their idea of growth is none-the-less vivid. Paintings made by children who have studied plant growth by working with experiments on seed germination and phases of growth show a facile feeling for movement. The dynamism inherent in the concept of growth can become vibrant when visualized for art for sometimes nature's motion has the force of explosion and sometimes it has the silence of softness. (Trees grow, trees move, and have a limitless variety of form, line and texture — beauty — if one really looks.)

**The Man-Made World** To an adult, the man-made world can easily appear to be the mass-made world hiding man within a maze of billions, tons, miles. Where is the "me"? It is always within the child, for he extracts from

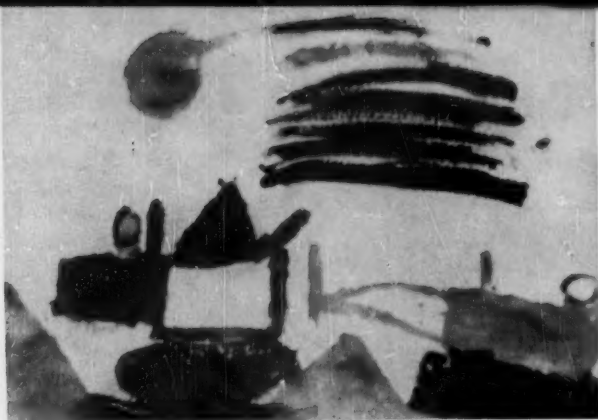


"Grasshopper," above, is made of plastic wire, string, and buttons. By a twelve-year-old girl. Painting below is by another twelve-year-old girl. Art work selected for this study included work related to the self and child's world.

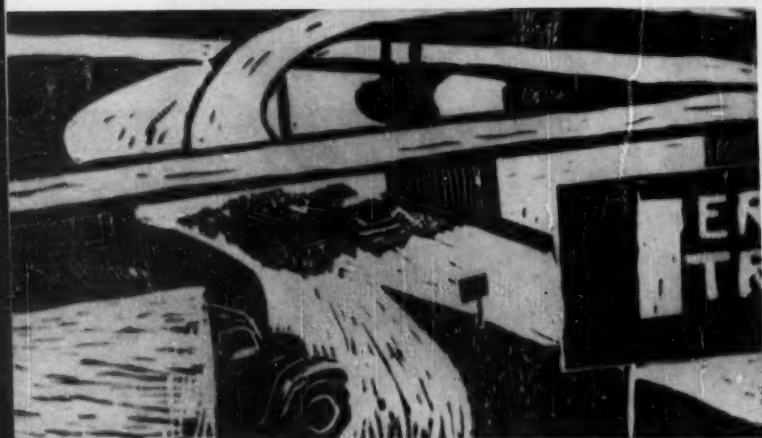


the impersonal world objects, subjects or ideas, and makes them personal. Through his awareness and thought, the child has not lost the ability to find individual satisfaction within the man-made world. The child sees. A city has a flavor all its own, blended of foreign and native, clatter and quiet, beauty and grime. How do children see the city? In a city, there are few things more exciting to a boy than cars. Their shape, size and speed are constant topics of admiration and conversation. Boys who are too young to drive "soup up" model cars in ways that are sometimes imaginative, sometimes imitative. A current fad seems to be flames painted on the real cars and models; a teen-age fad that can have genuine creative potential for a boy, because this is something very much a part of his world. But the potential becomes real only when it becomes personal—my idea, my work.

Boys enjoy machines of all kinds. Visits to a museum that houses old engines may provide the inspiration for a picture. Not just a copied illustration, but rather an in-



*"How They Built the New Road Near My Home," by a boy, age six. All work shown is by Dearborn, Michigan children.*



*Linoleum print by a sixteen-year-old boy. Twelve teachers of Dearborn contributed their insight to the author's study.*

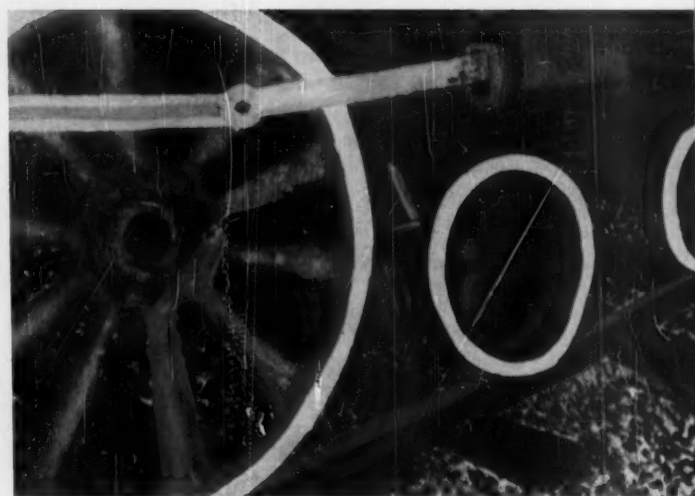
dividual study in a simple, direct, geometric shapes—an engine with charm! An engine also has values, patterns and textures. Construction is a never-ending process within the man-made world. The agility of machines, despite their ponderosity, provides awed fascination for on-lookers of all ages. The machines of man, both constructive and destructive, provide sources of imaginative outlet for the child.

The homes of man and the products within are mass produced, but are made more or less personal by the people who live with them. How many items does an adult use, again and again, without really seeing? Cannot a part of one's house provide more art than some gilt-engaged, imaginary pastoral by an anonymous artist? How many people can walk through a room without really seeing it? Some rooms have a beauty of line and pattern from floor to ceiling. Children have not lost the ability to "feel" a building for they still look for the positive instead of the negative, and can enjoy a building's specialties or oddities. With a little retrospective probing, most adults can remember isolated incidents when a building held certain new, delightful findings—windows in unexpected places or exciting nooks in which to hide or attics or a grape arbor!

Children have a real awareness for architectures, old or new. This natural kind of architectural awareness can be enhanced through learning. One group of children, when asked to employ some basic architectural shapes in making constructions, provided many insights into the genuine, functional beauty of buildings as they saw it. "The roof of my church points to God like the Gothic Churches did, but the cross is what people would see most, coming and going, and inside, too." "All the walls are made of windows, but they aren't square." "This building is fun, like some at the Brussels Fair." "This isn't a real building, but it's fun to look at."

The world of man and its products are significant as seen by children within the framework of unprejudiced perception. Because of the honesty in childhood, they are aware of the immense or finite, the real or abstract, the simple or complex. They still have the intangible too many adults have lost.

Geraldine C. York teaches art at the Bryant Junior High School in Dearborn, Michigan. This article is based on a research project involving the cooperation of twelve art teachers in Dearborn, done in connection with her work for the masters degree at the Wayne State University, Detroit.



*Painting above is by a fifteen-year-old boy. Illustrations for article were selected from seventy-seven in the study.*

Illustrations used are by children from the ages of five through seventeen, and were obtained from the twelve art teachers participating in the research project. After a particular selection was made, the author questioned the teacher about the child involved, the type of class, and the reasons or objectives and evaluations that could be concluded. The works exemplify the self and the world.





*Miniature papier-mâché figures above are by Dick Erickson, Jan Rathbun, and Cheryl Shoesmith, students of the author.*

## BUILT-IN THREE-DIMENSIONAL COLOR

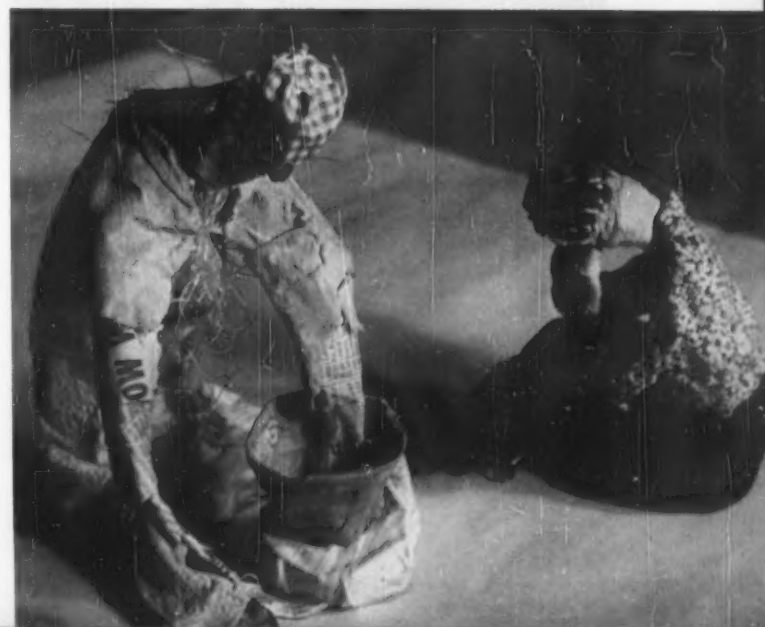
**Marjorie D. Campbell**

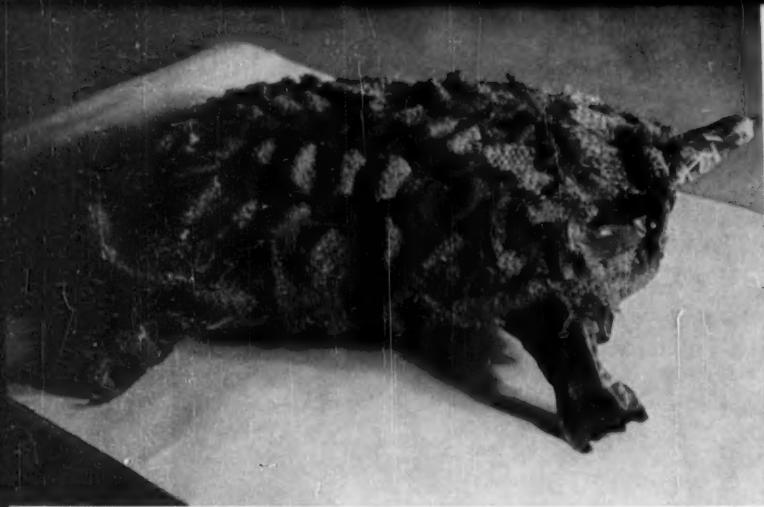
*Color image is sometimes regarded by students as a problem separate from other art considerations. This approach to papier-mâché enables the student to use color as an integral part of his creation.*

At a recent art education meeting the attention of many art teachers was focused upon a display of colorful and dramatic costumes and other forms developed in papier-mâché by our students in classes for elementary teachers. But the magical ingredient which attracted attention was *not* the uniqueness of the surface color; rather it was the formal evidence of the imaginative freedom of the creators. Grocer's sacks, paper dry-cleaning bags, paint and "built-in-color" of torn fragments of magazine pages all bowed to the power of the free spirit, the unfettered imagination of individual students working in a permissive atmosphere. How such an unusual use of color came to be developed is more important than the process itself.

Children's use of color often becomes a problem separated from their art forms, a coating of the form with colors often put on as the "last day's work." In our college classes we noted that students frequently became so involved

*Absence of color in same figures below shows color impact.*





*A future elementary teacher found pleasure creating form and texture of the turtle, digging deep into "cloth box" for the color and texture desired. By Dorthea Janssen.*

*Carole Sievert was completely submerged in the creation of the kangaroo below. Days were spent checking the nature of the kangaroo, studying its skeletal problem and color used.*



in trying to mix a color to approximate a pre-determined idea that they became tired of "mixing" and seemed to lose enthusiasm. In other instances they took the easy-out by using "can color" directly from the cans of paint provided for their use. The first use often resulted in an exercise in matching colors to suit their memory of colors of the objects being created or led to an attempt to generalize nature's colors. The second approach resulted in areas of flat color or a coating of the surface of a three-dimensional project that often denied the forms they had created because it tended to camouflage them. The color in the latter cases became a thing apart, the purity and the vibrancy of the pure paint often denying the subtlety of the forms beneath its surface.

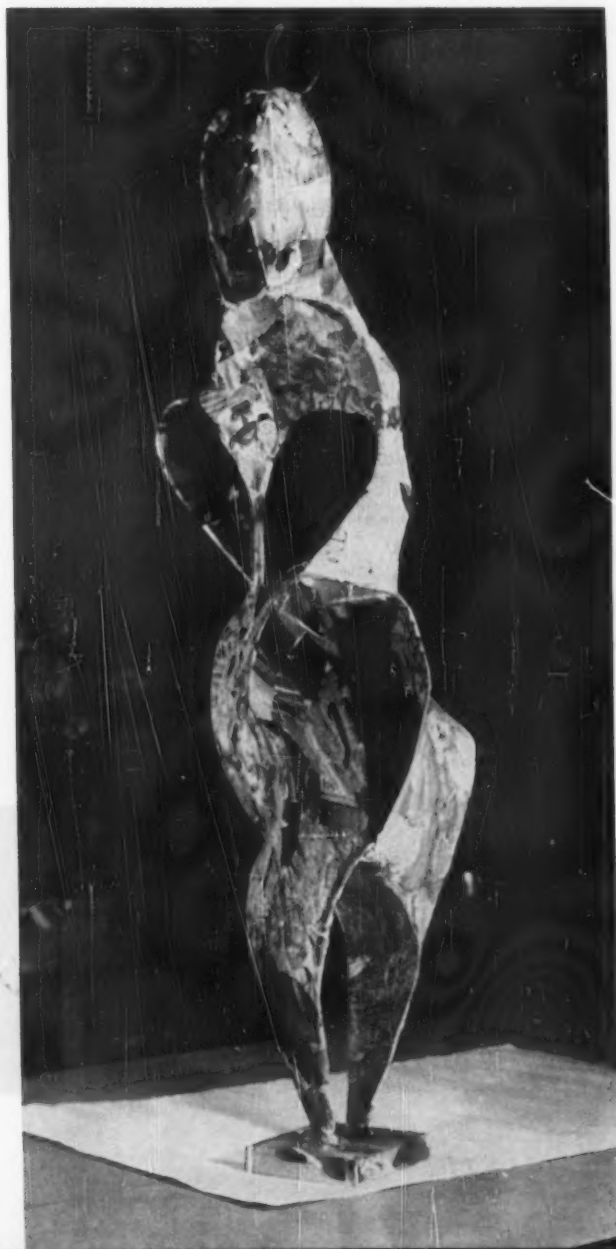
On the whole, most of the students in our college classes of Arts for Elementary Grades are without previous art experiences and tend to be dependent upon a "hand-me-down" knowledge of color. Knowing this, we found it useful to involve them in problems which demanded use of color other than paint, and thus from these experimental beginnings came the varied creative projects illustrated in this article. In previous experimentation we had used discarded "wet chalk" drawings and we noted the different color effects achieved because of the changing hues within the torn shapes used. We took advantage of this factor and of the changes of light and dark within the colors that we had created previously by blending chalk on a wet piece of newspaper. In our experimentation we found that by combining these wet chalk areas with torn portions of colored magazine pages we had at our finger tips a new and powerful, and most important, an immediate means of achieving the sensitive effects that we previously had striven for only with the use of paint.

The students discovered that the indiscriminate use of pieces of colored magazines and newspaper for color, for its novelty value alone, hampered the development of color sensitivity by placing the emphasis upon doing something different for the sake of being different. This, then, was not the value of the experience, rather the experience became a new opportunity to quickly discover color relationships by grouping variations of a color or to create general overtones of color. Such experimentation demanded thoughtfulness and sensitivity as to selections and placement of colors. Most important was the discovery that the colored paper, when used in conjunction with papier-mâché in a three-dimensional form, could be built into the work as the idea developed and thus become an integral part of the creation. Color was not an "after-thought" but a conscious part of the form capable of being varied at the slightest change in concept. Students who built their color-forms with paper readily utilized other sources of color and texture such as cloth, string, ribbons and paper sacks. Paint for color was not ignored, but combined with the new materials.

When the masks and costumes were designed it was not because of the "holiday appeal" (the what to do for Halloween type of information so many seek) but with the pur-

pose of convincing future teachers that children can very adequately manage similar three-dimensional activities and thus be freed from the arbitrary solving of such problems by teachers and parents. Paper and paste were chosen as the media most familiar to children and as the media with the greatest flexibility and adaptability to children's ideas and modes of work.

As a result of the initial experimentation with built-in-color a series of activities was planned to provide experience in the use of paper as a creative medium—paper used not as "scrap material" but as a medium for development of art forms having as much validity as those formed in stone, wood, and so on. Freed from the old notion that papier-mâché was a school child's medium the students eagerly investigated more complex forms with a greater variety of size and purpose. At the moment when the interest in the medium was the highest we encouraged the students to de-



*Left, papier-mâché sculpture by Dick Erickson, industrial arts major, who made chair, above, for his young daughter.*

velop papier-mâché forms of at least three different sizes—small, medium and large, in order that they be confronted with the necessity of individual problem solving for each project. Function as well as size determined the structural process. To stimulate their concept of size the term "cow-sized cow" was often used to describe the largeness of full-scale projects.

In addition to masks and costumes, full-scale lions, sculptural forms, "belly dancers" were created. At the same time miniature figures and animals designed as toys or table centerpieces appeared in the already overcrowded room. A sturdy chair for a daughter became the middle-sized project for the industrial arts major in the class. One student's creation of a sculptural form led another to design a more ambitious piece of "paper" sculpture. Thrilled and proud as punch over the results of their labors the class decided the work would be shown to best advantage as a display on the wall. Thus, another challenge emerged in the problem of displaying such widely-varied work as "cow-sized cows" and miniature forms.

The students were amazed at the number of new ideas that emerged from their "brain-storming" adventure. We had proof that human beings are essentially creative when freed of their inhibitions and "hand-me-down" concepts. At the conclusion of our adventure with paper the students and I agreed that if Buckminster Fuller could design geodesic homes to be manufactured of paper we too could use paper creatively!

Marjorie D. Campbell is assistant professor of art at the Iowa State Teachers College, Cedar Falls, Iowa. She has studied, taught, and traveled widely in her full career.





## Consider collaboration instead of correlation

Harold J. McWhinnie

Since our fourth grade art and shop classes are in adjoining rooms with a sliding door between (probably one of the first such attempts at flexible school design since — this room was planned by John Dewey in 1901), we decided to merge these two sections of each of the three fourth grade classes with a total of twenty-five children in the whole group. The woodcut was selected as the project to begin this merger. To introduce the project we employed a TV camera and a TV receiver set in the same room as the class. The camera was plugged directly into the set so that we could enlarge various parts of the live demonstration for all to see. With the children seated they could not otherwise see how the block was being cut or the different uses in cutting for the various types of woodcut tools, and since there were too many to group around the demonstration table this use of TV was very simple and useful.

The art teacher presented a demonstration and supervised the sketching and planning of the design. The shop

teacher supervised the cutting and printing of the block. We used soft wood, mostly pine and redwood, which was scrap from the classes in woodworking. After working on the smaller blocks several children were encouraged to work on larger blocks. Each child first selected a block of wood and before designing or drawing he inked and printed this unworked wood block to be able to better see and study the wood grain. After printing, the block is washed with turpentine and the ink further emphasizes the wood grain. The print can be used for the drawing with the child sketching in his ideas to best fit with the nature of the wood. For the printing of the blocks we set up an inking table in the shop using a large work table upon which glass plates were fastened with masking tape. Under this plan children will not become cut by rough edges and the pieces will not be dropped and broken. When the printing is over for the day these glass plates are cleaned with benzine.

We use an oil base printer's ink which comes in one pound cans and is sold for the printing trade. This is a much cheaper way to buy inks than in the small tubes. When the prints were pulled they were hung up to dry on a wire by means of picture hanging clips. Most of the blocks were printed by the hand rubbing method with the block inked and then the paper placed over it and rubbed with spoon or handle of a tool. Some children however decided to lock their blocks into a type frame and print them in a small platen press in the shop.

We use the woodcut as an introduction in printmaking. Later with the same group we did projects in etching and lithography. One problem we encountered with the functioning of the two teachers in this teacher team. With the increase of emphasis on teacher teams in education today we have to better understand their internal functioning. We have found the best method is to clearly identify in the child's mind that one teacher, in this case the art teacher, is responsible for the planning and designing and the other, the shop teacher, is responsible for printing, so that the child consults with whichever teacher affects their particular problem.

Harold J. McWhinnie is on leave from the laboratory school of the University of Chicago to teach in the West Indies.

*Art and shop teachers collaborated in the woodcut activity.*



*Sand casting can provide an exciting means of art development. These children worked out their ideas during a field trip to the beach, but the process described here can be developed in any classroom.*

Joseph DiBona

## SAND CASTING ON THE BEACH

The seashore, beach and sand pit have always been a great source of pleasure for children of all ages. They provide us with exactly that kind of inexhaustible experience that is ever new. Sand is precisely such a material. Common sand is the beginning of many things. From it we make glass, with it we have cement, and in it, on the beaches, a myriad of living things reside. It is the kind of material that lends itself to whatever creative impulse we may have.

During this past summer we explored the beauties of casting plaster in sand. And with what gratifying results: We began with the fact that sand, when wet, will retain the

ALL PHOTOGRAPHS BY CHRISTINE GARDNER



*We poured plaster into buckets of water until small island appeared above level of water, waited five minutes before stirring; then poured into molds we dug in the damp sand.*

shape or form in which it is placed. We were fortunate in being able to go to the seashore, where we could work on a larger scale, unhampered by the usual cleanup problems of the average classrooms. But don't be discouraged by this.



SCHOOL ARTS "CASTLE" SEPTEMBER 1981

SAND CASTING



*If the form is larger than can be filled by one pail of the plaster mix, plaster can be added directly over the original pouring. Below, eager hands scoop the sand from around the piece. At this stage plaster has not achieved its maximum hardness and it must be handled carefully to avoid damage.*



The technique here outlined will work equally well in the confines of a sand-filled shoe box or pie pan set on some newspapers at the back of your classroom. Next to the sand the basic ingredient of sand casting is the plaster. It is the same plaster of Paris that is used in houses and in making ceramic molds. When mixed with water and poured, it hardens to a solid in some twenty-odd minutes. Some care must be taken not to get the plaster of Paris on floors, furniture or clothes—and especially keep it away from all plumbing. If you are using it in the classroom be sure to mix it in a plastic container which may later be cleaned by breaking the residue away, or better yet use cans that may be discarded. Never wash plaster down the drain because it will harden in the pipes and cause extensive damage.

On the beach we were not concerned with many of these problems. Instead, the children felt relieved and unhampered because they had nothing but the expanse of beach and ocean around them. We began with a small area perhaps some six inches square, in which we made our first designs to get the feel of what we were doing. The children had never done any casting, and the idea of working in a negative way was new to them. No matter how well we explained, it was difficult even for adults to see that the deeper they dig into the sand the higher will be the bumps on their finished pieces. To appreciate this, a beginning experimental piece should be tried. To become familiar with casting before presenting it to the class is a necessity. We set to work, and when we were satisfied, one of the children began mixing the plaster. We filled a plastic pail with water and slowly poured plaster into the water until an island of plaster appeared above the level of the water. When this happened we had enough plaster and allowed it to set for about ten minutes. After this time elapsed, we began stirring the plaster slowly to avoid air bubbles.

Plaster must be watched carefully, for when it starts to set there is nothing that can be done to retard the process. After about three or four minutes of stirring, the plaster will reach a consistency of heavy cream. Now is the time to pour. We filled all the designs with the plaster and watched it set. If you intend to hang the work on the wall, brads, hooks, or wire may be inserted in the plaster while it is hardening. These will later remain imbedded in the back of the pieces. As soon as the pieces have hardened—perhaps another ten minutes or so—you may remove them by carefully digging under the pieces and gently lifting them up. Remember that the plaster is strongest where it is thickest and thin end pieces require special care.

From these first pieces, the children learned that heavy, solid pieces were most successful. Their next pieces were deeper and more compact. They had already learned something about working effectively with the material. What they made was quite immaterial, but perhaps because of the ocean around us, sea forms seemed to predominate. One nine-year-old made fish with three tails; another girl made an eel-like form which she was very proud of but





ALL PHOTOGRAPHS BY CHRISTINE GARDNER



one which she could not find a name for. Others made starfish, and we were not without our large symmetrical valentine hearts.

Whatever they made, the children mixed their own plaster and poured their own castings. When the plaster sets, there is a moment of feverish excitement as the impatient hands begin to dig around the piece before lifting it out. There is another moment of revelation when the piece goes into the water to be cleaned of sand and emerges as a new form. The idea of making these massive sculptural forms was quite new to these elementary school children, and they were not contented until every bit of the plaster had been used. Fortunately, plaster costs only about \$2.00 per hundred pound bag and may be bought anywhere in the United States.

While this was a particularly rewarding experience for all of us, it by no means exhausts the ways that plaster may be used. It may be used to make little figures in our own rubber molds. We have also used it cast in wet clay, where more precise figures may be made. One Christmas we cut some imaginative stars in slabs of wet clay and later spray painted these with gold paint to be used as decorations. In fact, a mold may be made of anything from which the hardened plaster may be removed. Rubber, clay and sand are some of the things that may be used. You will probably think of others as you explore the possibilities of this versatile and inexpensive material. Whichever you try, we think you will be happy with the wonderful possibilities of this versatile medium.

Joseph DiBona is director, Berkeley School of Creative Crafts, Berkeley, California, and eighth grade teacher.

*Sand is washed from finished creation, top left. Above, a cast of a sea animal by Tina is a lovely example of endless possibilities in free form sculpturing. Below, some of the projects inspired by the sea, reflecting the environment in new textures and shapes. Handy water assists in cleanup.*



*Our Canadian humorist visualizes the ultimate in labor-saving devices for child art, a picture book of outline drawings that doesn't even need to have water applied to bring out colors. Air does it!*

**C. D. Gaitskell**

## THE PACKAGED DEAL

Whenever Sharpie Trapp asks me out to lunch I accept with alacrity. Sharpie is a Business Promoter and he commands an awesome expense account. The aftereffects of the rich food and drink on the stomach of an art teacher are often painful, but, as I think, well worth it.

"The trouble with you art guys," said Sharpie, loosening his belt and puffing on his oversized after-lunch cigar, "is you make it too tough for the kids." "How do you mean, Sharpie—tough?" "Well, you make 'em sweat it out, see. This is a world of labor-saving devices, see. Get with the world, boy, in the art pitch like everywhere else." "Labor-saving in art?" "Sure. You guys aren't wise. Who put out painting-to-number sets—not you art guys. Who works

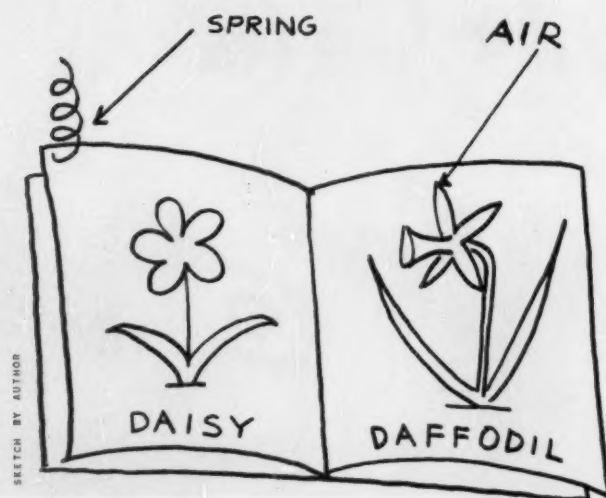
the color-book racket? Not you—that's who. So who makes with the lettuce—not you. You're too tough. No labor-saving."

"Now me, I'm a Promoter and talking to you the old noggin's beginning to tick." "Labor-saving—art heist—Opportunity knocks. Yeah knocks. I got it." "Take those poor kids and the color-book. Messy water, messy paint, moving about cleaning brushes. Cut it all out, see." "Cut it out! There's no work to coloring," I said. "Sure there is," said Sharpie. "Some smart guy just made it easier though. Now they tell me you can just paint pure water on a fixed-up outline. Built in colors, see. But that's still sloppy—not labor-saving. Why not build in colors that react to air? Get your picture colored just by opening a book. No mess. No fuss."

"Yes, but the children will still have the work of opening their books," I objected. "It's a cinch," said Sharpie, his enthusiasm growing. "Have built-in springs, see." Sharpie closed his eyes the better to concentrate. "Get the picture. It's art class time. Teacher puts a book on each kid's desk; the books spring open; the kids see an outline drawing to be colored; the air takes over; quickly, the color comes—a real labor-saving packaged deal." "What closes the book after the art is finished?" I asked. "The art teacher does it. What are you guys paid for, anyway?" "Well, I can't wait for this labor-saving packaged deal in art, Sharpie. In the meantime, so long," I said regretfully. "I have to go back to work."

Dr. C. D. Gaitskell is art director, Province of Ontario, Toronto, Canada. He is author of several books, including *Children and Their Art*, Harcourt, Brace and Company, 1958. He is president, the International Society for Education through Art, and is widely known through his appearances at various art conferences as well as for his writings.

*Diagram of the labor-saving packaged deal. Spring shown opens the book to outline forms. Air brings out the colors previously invisible, eliminating the need for both paint and brushes. Solves cleanup. (Copyright by Sharpie Trapp)*



We have had many favorable comments on the current series of articles by Dr. Gaitskell. Even those who know him well through his writings and personal acquaintance have been surprised to discover his sense of humor. Satire of this nature can sometimes be more effective in making a point than the usual scholarly and dignified arguments delivered in the best professional style of the doctoral dissertation. We are still chuckling over an article that is to appear soon on democratic procedures in the school. We won't spoil it for you by giving you the punch line, but be sure to look for it. Of one thing you can be sure, and that is that Dr. Gaitskell is deadly serious about problems that he develops. These are real matters of concern to art educators, and when we laugh at the ridiculous nature of the problems exposed in this way it is because they are so unbelievably incongruous. Most of us skim too lightly over the forces, activities, and attitudes of individuals which mitigate against sound art education, and look even with suspicion on the rare individual who dares to oppose them.



PHOTOGRAPH BY ROBERT GITTLEMAN

*Children in the Montclair schools demonstrate art activities for the elementary teachers, and art teachers who desire it.*

## CHILDREN TEACH THE TEACHERS

**Sarita R. Rainey**

*The values in art education are most clearly seen in the light of total observation of the creative process. Both teachers and parents gained deeper understanding of art through this demonstration.*

We have many art workshops but once each year an art demonstration is held two afternoons from three to five for all the elementary teachers in the school system and any art teachers who desire to attend. The demonstration is held in a gymnasium and is put on by children of the elementary schools all working simultaneously on various projects. Each school in the system participates. Teacher attendance is voluntary and the teachers are free to go from one demonstration to another as they so desire.

This demonstration has the following values for teachers:

(1) It stimulates interest and a desire to explore a wide variety of art materials. (2) It develops an insight into

how the child works with the material. (3) It allows the teacher to see the steps involved in an art experience from the beginning to the finished product. (4) It gives insight into the many possibilities of the material through examples of various uses of the finished project. (5) It allows the teacher the choice of spending time in the area where she needs the most help. (6) It permits a teacher to gain insight into the specific feelings of the child through the opportunity of asking the child questions about the particular activity.

In addition to being of value to teachers, this type of demonstration has the value of selling the art program to





*The two afternoons devoted to demonstrations by children are in addition to the regular art workshops held for teachers.*

parents. The parents are invited through the P.T.A. Some of the values are as follows: (1) It offers an opportunity for the parents to get a view of children's art work. (2) It provides an opportunity to see children working with various materials. (3) It provides parents the opportunity of seeing an in-service program for teachers whereby teachers help themselves to learn. (4) It offers the opportunity of seeing the many uses of art from the actual art experience to the integration into subject matter. Our teachers look forward to this yearly demonstration. A committee, composed of one teacher from each school, devotes time to planning the demonstration and stimulating interest within each build-

ing. The art work is not done for the demonstration but rather the demonstration is the outgrowth of the yearly work whereby each school shares what they have been doing and what might stimulate and create new interest. Our first demonstration attracted many people including teachers and art supervisors from other school systems. Many have been asking for the date of the art demonstration to be given this year in order that they might attend.

Sarita R. Rainey is an art consultant for the schools of Montclair, New Jersey, teaches some classes at Paterson State College, and has been a guest instructor elsewhere.

*Demonstrations are based on what children have been doing throughout the year and are not planned just for the activity.*

PHOTOGRAPHS ON THIS PAGE BY WILLIAM PAYNE



Kenneth M. Lansing

*What is an art consultant, and how does he differ from the art teacher, art supervisor, or director of art? What are the arguments pro and con? Here is an article of interest to every administrator.*

## THE ROLE OF THE ART CONSULTANT

Editor's note: The term art consultant is being used very loosely to identify people who work in many ways, and this article should help clarify the confusion which exists in this area. In studying the advantages and disadvantages of the system we must always keep in mind that any system is no better than the personnel. The training, attitudes, and philosophy of all teachers involved are key factors.

The art consultant is relatively new to the teaching profession. Only since the second World War have such individuals appeared in school systems throughout the country. The rapid increase in the number of these consultants has, however, created a controversy within the ranks of art education. Some educators favor the consultant system while others oppose it. Consequently, the National Committee on Art Education, recognizing the importance of the issue, devoted a panel discussion to the subject of the art consultant, during an annual meeting in New York City. Dr. Alice Baumgarter, Mrs. Frances Nelson, Miss Margaret Braidford, and myself were the members of that panel, and the following information grew out of the combined participation of the panel and the audience.

**Advantages of System** (1) When a consultant is employed, the classroom teacher assumes more of the responsibility for teaching art. This is good because the classroom teacher knows the children better than the art teacher who works with hundreds of them every day. (2) Under the consultant system, the classroom teacher is able to provide art experiences at the most rewarding moment educationally. She can take better advantage of opportunities for the integration of art with other subject matter areas. (3) The consultant has "free" time in his schedule to be used for such things as conferences with classroom teachers, in-service meetings, evaluation, curriculum development, reports, public relations, exhibitions, and extra-curricular activities. These are services that are needed for a "top-notch" art program, and the regularly scheduled art teacher does not have sufficient time that she can devote to them. (4) The consultant has the time to meet with teachers and cooperatively establish a developmental program that need not be confined to thirty minute blocks of time. They can also devise a program that proceeds from the needs of the learner rather than from the needs of the subject. (5) Since

art is not on a fixed schedule under the consultant program, it is easier to let it assume its natural role as an integral part of the child's life. When art is placed on a schedule, it becomes something special or different; it seems to be set apart from the normal activities of life. (6) The art consultant, unlike the art supervisor, has the same status as the classroom teacher. This is good. If one of them is placed in a superior position, relationships between them are strained.

**Disadvantages of System** (1) Administrators frequently view the consultant program as an economy device rather than a means of improving education. Consequently, the theoretical advantages of the system are not realized because the consultant is responsible for too many students. (2) To be successful the consultant must work with and through the classroom teacher. Such a situation demands skillful work in human relations. It is difficult to obtain enough consultants who have developed this skill. (3) The consultant system requires the support of a strong administrator when teachers do not cooperate. If such leaders are unwilling to assume responsibility, the children suffer. (4) Clerical help, in-service training programs, and adequate art materials are necessary if the theoretical advantages of the system are to be realized. School systems are frequently in favor of the consultant idea, but they are unwilling or unable to furnish the things that are necessary for its success. (5) The art consultant's schedule is supposed to be flexible so that he can visit the classroom teacher at the time when she needs him most. But the consultant is frequently needed by more than one teacher at the same time. Consequently, the consultant does not meet the needs of the classroom teachers any more than the art teacher who is confined to a regular schedule. (6) The consultant system places most of the responsibility for teaching art upon the classroom teacher who is frequently not trained for the teaching of art. (7) Classroom teachers sometimes have trouble obtaining supplies when they are needed. (8) The "best" teachers often receive the most attention from the consultant. (9) The ideal consultant program probably costs as much if not more to operate than the system of the scheduled art teacher. (10) Many art consultants have not received a thorough education in art. Since they have not experienced its meaning themselves, they are hardly equipped to develop

a love for art in children. Courses in education and tooth-pick construction do not necessarily develop the best art teachers or consultants.

**Related Problems** (1) At the present time there are too many titles given to essentially the same types of supervisory positions in art education. This situation leads to misunderstanding and confusion. Consequently, the various art education organizations might make a worthwhile contribution to the supervisory aspects of art education by developing clear definitions of the necessary positions in the field. The following four definitions were offered as a preliminary step in that direction.

(a) **The Director of Art**—The Director of Art is employed in large city educational systems. His duties are completely administrative. He is responsible to the Superintendent of Schools for the total coordination of the art program. He works more directly with supervisors of art than with art teachers. He carries out a large-scale in-service educational program for both art and classroom teachers. Budgetary matters and public relations require a large amount of his time. He is also responsible for the developing of a philosophy of art education and for determining matters of policy in relation to this philosophy.

(b) **The Supervisor of Art**—The Supervisor of Art is employed in all types of school systems. In the city systems, the Supervisor reports to the Director of Art Education, but in suburban and rural areas he may be in full charge of the art program. This means that he supervises the work of the art consultants and art teachers in the area for which he is responsible. The Supervisor's duties are primarily administrative although, in some systems, he may act as an art teacher or art consultant part of the time. The title of Supervisor is given to this individual because he supervises other art educators and/or because he is responsible for the *total* art program, from kindergarten through high school. His administrative duties resemble those of the art director, in some respects, but they do not involve as many people or as much money.

(c) **The Art Consultant**—An Art Consultant is an educator who fulfills his basic responsibility for the art education of children by working with the classroom teacher. Part of his time is spent in teaching and the remainder in administrative duties. The consultant's teaching responsibilities include individual conferences with teachers for planning, organizing, and evaluation. He acts as a resource person, helps with or teaches art lessons that require special knowledge or an extra set of hands, and he also conducts in-service meetings, and writes informational bulletins. The consultant's administrative duties involve the coordination of the art program with the total curriculum, curriculum planning, working with administrators, talking with parent-teacher groups, writing reports, planning art exhibits, and ordering and organizing supplies.

(d) **The Art Teacher**—The Art Teacher spends all his time teaching. On the secondary school level, he has his

own art room and teaches a variety of art courses. On the elementary level, the art teacher travels from room to room teaching all the art. Occasionally, he has his own room. When an art teacher is employed, the classroom teacher does not teach as much art as she does when a consultant is employed. The art teacher does not have as much time available for conferences with teachers, program planning etc., as the consultant.

(2) When positions are well defined, the art education organizations might use their influence to effect the nationwide acceptance of those positions. (3) The consultant problem is related to the shortage of art teachers. If art teachers are to teach all the art, or if the ideal consultant program is put into effect, we will need more people trained in art than we are now producing. (4) The art teachers that are now being trained are not all good teachers. It would be difficult to prove that many of them are better than the classroom teachers who are so frequently condemned. (5) Classroom teachers are not all properly trained for the teaching of art. But, to criticize them for this reason, is to criticize ourselves, for we are the people who train the classroom teachers. (6) The improvement of training for art and classroom teachers is essential for the growth of art education under the consultant system. If the art teacher is to do all the teaching, then we certainly need better ones than we have at present. (7) Improved training for art and classroom teachers is not the only answer to our problems. We need to devote more time to the development of in-service educational programs to help the teachers who are already teaching. This is particularly important when classroom teachers are required to teach art as they are under the consultant program. (8) When art educators finally decide upon the type of administrative arrangement that provides the best art education for children, they should give this information to administrators in clear, logical, and understandable terms. Administrators can argue our points of view only if they understand them clearly. (9) Since an increasing number of people are being employed to teach arts and crafts outside the public schools, we should give careful consideration to this area of education. (10) Some people expressed the belief that we have no philosophy of art education. They believe that we must develop a common philosophy before we can solve any other problems, including that of the art consultant.

**Conclusions and Recommendations** With the previous comments in mind, it seems worthwhile to draw some tentative conclusions and make some suggestions for future study.

But, before we can come to any conclusions about the role of the art consultant, it is necessary that we decide upon the nature of the best possible art education for children. In other words, we must have a basic philosophy. Every year someone insists that we have no basic philosophy or that we have no common beliefs about the ideal form of art education. This is not true. The threads of our common agreement are revealed in the writings of Herbert Read,



Viktor Lowenfeld, Victor D'Amico, Frederick Logan, and other prominent contemporary art educators. Fortunately, *complete* agreement among us does not exist. If it did, we would be without the stimulus to growth and development that differences create. Consequently, those who seek a basic philosophy will find it in our literature, but they must be prepared to find disagreements too. The points of opposition should become grounds for research while the areas of agreement should form a foundation for art education in the public schools.

It is only after we have discovered this basic philosophy that we can decide upon the best administrative arrangement for the teaching of art. On the basis of our panel discussion we might say that the ideal arrangement would provide one art educator for each elementary school of six hundred children. This individual should be capable of offering a full range of service in art education. This means that he should: (1) Make his philosophy of art education available to teachers and administrators. (2) In cooperation with classroom teachers, develop a curriculum based on his philosophy. (3) Work with administrators and other supervisory personnel to plan extracurricular activities. This would be a way of avoiding schedule conflicts between art, music, physical education, and other groups maintaining a heavy extracurricular program. (4) Make every effort to have art become an integral part of the daily educational program by helping classroom teachers to offer art at the most appropriate time educationally. Help teachers to integrate art with other subject-matter areas. (5) Develop a system by which the classroom teacher can call the art educator for assistance. To avoid conflicts, one art educator should be assigned to each school containing six hundred children, and the classroom teachers should be required to plan ahead. The schedule that is likely to develop from this system would come closer to filling the needs of the children than a rigid schedule. (6) Create an in-service education program for classroom teachers so that the quality of art teaching will remain high. This means that more careful consideration must be given to orientation programs for new teachers, workshops, resource materials, curriculum guides, informational bulletins, and demonstration teaching. (7) Provide at least the minimum amount of supplies and equipment necessary for an adequate program. To do this, careful attention must be given to the needs of children at various grade levels and to the maintenance of good relationships with administrators. (8) Be economical in choice of supplies and equipment. (9) Secure the support of administrators by keeping them informed of the needs, accomplishments, and goals of the art department. (10) Develop a means of distributing supplies to teachers that will not require the art educator to do it himself. The system must assure the teacher of supplies when she needs them. (11) Create an evaluation system that is practical and meaningful to teachers and parents. (12) Create a system of reporting to parents that is practical and meaningful to teachers and parents. (13) Keep parents informed of the

purposes, needs, and accomplishments of the art department. (14) Maintain a series of exhibits for children, teachers, and parents. (15) Teach art to children. Concentrate on those activities that would profit the most from the services of a professional art educator.

Probably, the art teacher on a rigid schedule would not be able to provide a complete range of service in art education. Theoretically, the consultant could do it, but only if he and the classroom teachers are well trained, supported by a strong administrator, supplied with adequate materials, and responsible for approximately six hundred children. When these optimum conditions exist, and when a full range of service in art education is provided, the name given to the art educator is not important. For the sake of meaningful communication within the profession, however, it might help to give a name to the position. I believe it would be most fitting to call such an educator an art consultant.

Because this type of art service might be called ideal, we recognize that it cannot be attained everywhere immediately. Consequently, we may "set our sights" on such a program and work gradually toward it with a system that is only "second best." The second-rate program will undoubtedly find the art educator responsible for more children. This means that he cannot provide the best education for the children, but he may do fairly well if he tries one of the following suggestions: (1) Visit classroom teachers on a rigid schedule appearing in each class about once a month. Then use any free time to visit teachers on call and to provide some of the services we regard as necessary. (2) Visit *schools* on a rigid schedule, but allow classroom teachers within each school to request your appearance in their classes at varying times. Save time for the performance of other necessary duties as we have outlined them. (3) Keep a record of all requests that cannot be fulfilled because of a lack of time. Present this information to administrators.

Professional art education organizations can help us to produce the ideal art education program by doing some of the following things: (1) Study, in more detail, the services that we have considered essential to a "top-notch" art program. Develop suggestions for the most effective ways of offering those services. (2) Study the problem of teacher training for both art and classroom teachers. We need the best we can get for an ideal program. (3) Devote some time at each conference to old but basic issues in art education. I am sure that new members would not consider a session on basic philosophy to be out of place. (4) Give further study to the definition of positions in art education. (5) Develop clear, practical information, for distribution to members, that will help us gain the support of administrators.

Kenneth M. Lansing is associate professor of art education at the University of Illinois, College of Education, at Champaign, Illinois. He has been prominent as a speaker and writer on art education. Credit for sources of much of the material developed here is given in the article text.

# CAN ART REALLY BE INTEGRATED?

Robert Henkes

So many educators firmly believe that Art very definitely is an integral part of the Unified class—that group in which both History and English are taught as a single unit. If Art is taught as a developmental process of mental, spiritual, and physical growth, its essence then lies in the creation stemming from personal experiences. How personal is the Landing of the Pilgrims at Plymouth Rock, or Washington Crossing the Delaware, or the War of 1812? These are studies which are factual, and which have been recorded to further our historical knowledge. It is true that such events have had a bearing upon our heritage and our existence but in such a remote way that it appears alien to our present-day problems.

Artists express our times. A student in an attempt to creatively express the Revolutionary War must live that experience, or, through factual knowledge reveal the sufferings of those people. This is not possible. The nearest expression of such an attempt becomes a substitute through a more pertinent and immediate event. The effects of the Korean War upon people are immediate, but to substitute these effects to the period of the Revolution would be stating a lie. Such an expression would be one of the Korean War, and not of the Revolutionary War.

A clarification of the above statement regarding religion must be made here. Many artists today depict religious themes which may appear contrary to the above statement. This is not so. Contemporary artists and the religion they profess become one and same. Those artists who portray the Crucifixion, the Temptation of St. Anthony, St. Martin, Moses and other religiously historical events, do so, because it is their nature to do so. In expressing such themes the artists are in essence practicing their religion. They do not reveal the Crucifixion as a historical fact, but as an intimate part of their lives.

The fact that the attempt is even made to integrate Art and the Social Sciences, casts no light on the situation. The moment Art is included in such a class, Art becomes subordinate. The child must attempt to portray an event of History, which is so remote that his only success would result from a historical and factual display of that event. Furthermore, this is not a case of historical data aiding an artistic expression, but one of Art attempting to aid historical knowledge. Art succumbs to the class in which the Art experience supposedly takes place. The study of Colonial Times, for

instance, is not conducive to artistic expression. The Art teacher is frequently called upon to assist in planning or constructing models of Colonial housing; coloring, enlarging or copying maps; copying costume and dress design to fit figurine or clay models. Creativity does not exist in this area. It is well to assist the Social Sciences in the area of Art fundamentals, if needed, but to assume that creative experiences stem from Social Science or that Art can change a historical or factual thing to an artistic thing, is quite wrong.

A glance at the area of English does no more than make it apparent that Art in too many instances is being forced into situations in which it has no place. Basic grammatical rules govern creative writing just as fundamentals govern creative painting. To explode words on paper or paint on canvas does not convey an idea in itself. There are certain controls which must be established. Eventually these fundamentals and rules are unconsciously employed. Furthermore, words in themselves are not creative, any more than the colors of pigments. Both are simply vehicles of expression. Since English involves writing it is essential that an idea or thought must first be in existence. Thusly, the writing of a sentence may become an expression of an idea. Is it not true that the words necessary for the expression of an idea and the idea itself are one and the same? They are not objectively arranged or composed, but instinctively expressed. Mechanics should not exist in writing any more than they should appear in painting. Writing must be natural as life itself.

Art educators have attempted in a Unified class to express an idea in the form of a painting after the idea had already been expressed in the form of writing. Since the project was initiated in an objective manner the results had to be objective. Students were asked to write a complete sentence, expressing an idea. A painting followed in an attempt to depict the same idea. Conclusions drawn from the project revealed that those students whose sentences were objectively or grammatically correct were also the same students whose paintings were compositionally correct. This, in itself, is impossible to prove. It is inconceivable that one should attempt to draw conclusions from such a venture since so many factors could easily disqualify the initial purpose which had little to do with the emotional reaction of the person to an idea. The result was merely judged or evaluated on the objective correctness. Once an idea is concretely expressed, to re-express that idea is an impossibility regardless of media. One can never transfer or transmit an idea from one form of Art to another without losing its meaning and significance.

Educators try so hard to use Art in such vague terms and feel strongly that they are furthering the value of Art but in actuality they are destroying its functions if they make Art a slave to classes which insist upon their aid.

Robert Henkes is an art teacher at Kalamazoo, Michigan, and has written previously for *School Arts*. While everyone may not agree with his conclusions, this provocative article should stimulate a great deal of thinking on the subject.



*Student work of the Milwaukee schools, displayed in windows of Schuster's department store during American Education Week.*

## **Art must be seen to be appreciated**

**A. G. Pelikan**

Music must be heard and art must be seen in order to be fully appreciated. Many elementary and secondary schools in America have choruses, bands, orchestras, etc., which participate in music festivals, plays, concerts, football games, and other places where their talent and skill is brought to the attention of teachers, parents and the public at large. This may account to some extent for the great interest in music in the schools.

Certain events in recent years have tended to mitigate against art education in our schools. First and foremost

is the result brought about by the emphasis placed on science by Russia. Since that time there appears to be a tendency on the part of educators to try and make mathematicians, scientists and linguists of all of our students whether they are gifted in this area or not. Another factor which has created difficulties for the student who wishes to elect art has been the change from an eight hour period per day to a seven hour period. While we hear a considerable amount of discussion regarding a balanced program, the need for cultural opportunities for our students are not fully recog-

*There is a need for art educators to do more to generate a general awareness of the values of art as a part of the educational experience. Here is how one school system shares its art with people.*





*Art students at work in Custer High School, one of the newer Milwaukee schools. Principal encourages display by students.*



nized and counsellors still advise students to drop art in favor of the academic subjects.

In order to keep the Milwaukee Board of Education aware of what their art departments are doing we have, for the past twenty years, planned monthly exhibitions of students' arts and crafts work to be exhibited in the Board Room. A new exhibition is installed in showcases and on a fifty-foot cork display board the first Tuesday of the month which is the date for the monthly meetings of the entire Board. There are also numerous meetings held almost daily in the Board Room so that the display is viewed by hundreds of teachers, principals and visitors.

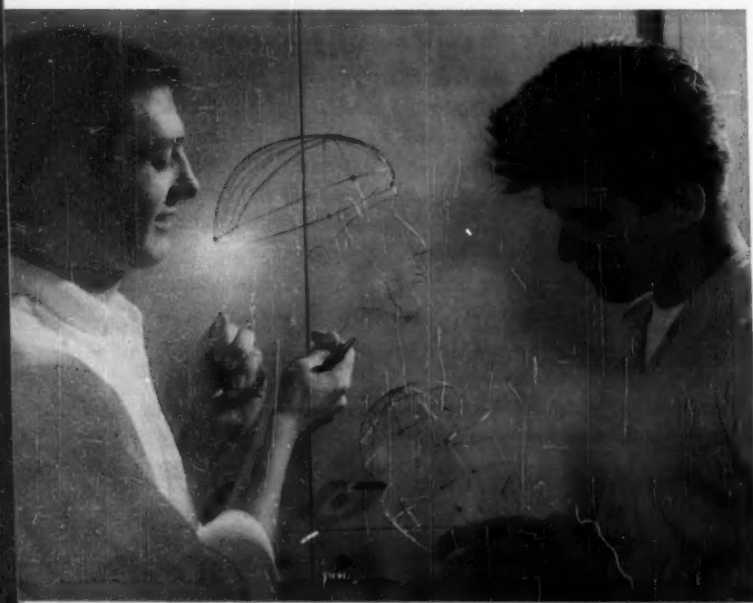
Display cases and other facilities are included in the plans for every new school building not only for art but for practically all departments in the building. Custer High

School is one of our newer comprehensive high schools and the photographs which accompany this article were made at this school by Mr. George Steuer, a member of the Art Department Staff who teaches photography. Mr. Raymond Michalak, the principal, has encouraged the display of students' work and the school paper carries frequent photographs and articles of the work of the art classes. It is extremely important to have a constant display of student work in each building so that not only the student body can become acquainted with what the art department has to offer but equally important that the teachers get a better understanding of how the art department functions. This is particularly important on such occasions as open house, Parent-Teachers meetings, plays, concerts, etc. Occasionally it is well to have a display in the windows of shopping centers where thousands of adults may see the work.

The Milwaukee Public School Board has a rule prohibiting competitions, but this does not eliminate the students exhibiting selected examples of their regular class work under the proper auspices. At the request of the superintendent, various departments in the schools are directed to plan exhibitions of their work to be shown in different large department stores during American Education Week. In order to show that our art teachers are also creative artists an annual exhibition of their work is held in the galleries of the Allis Art Library to which superintendents, principals and teachers are invited and which usually gets quite favorable reviews in the local newspapers.

A. G. Pelikan is director of art for the public schools of Milwaukee, Wisconsin, and is active in various professional organizations. His current personal interests are in the areas of enameling and mosaics. Work is often exhibited.

*Students of Custer High School at work on wire sculpture.*



*Featherrock, a volcanic material, is excellent for carving.*

*A lightweight volcanic stone material now in use for rock gardens and landscaping was tried out as a carving medium by a Chicago high school teacher. Here is a report on experiences with the material.*

**Margaret Burroughs**

An art teacher usually has his or her antenna alert for new materials and art experiences at all times and everywhere. On seeing new and strange materials, one immediately asks: "Can it be painted on? Can it be modeled? Can it be carved? What can be made from it? How can this material be adapted for use in the art class?" I had such an experience on a recent visit to a local Home and Garden Show. Browsing amid the varied displays, I noticed a beautifully textured gray stone that was used in the construction of rock gardens and landscaping. A craftsman near the display was busily engaged in carving a huge form from one of the boulders to show the versatility of the material.

Smelling the possibility of an additional art medium, I inquired about the stone. What was it? How could it be stone and yet carve so simply and easily? Where could it be obtained locally? I was told that it was called Feather-

CHICAGO PUBLIC SCHOOLS PHOTOGRAPHS



## **Featherrock, a new carving material**



rock, that it was a volcanic material whose cellular foam composition made it easily carvable with simple tools such as are found in the ordinary workshop. I asked for samples of the stone which were cordially given. Taking these back to the art class and hauling out files, saws and rasps, I carried on some preliminary experimentation. The results indicated that Featherrock had definite possibilities for use as an art medium. I decided to try it with one of my art classes.

I ordered several boulders from the local distributor (Featherrock is quarried in California and shipped in by truck) and these were delivered within a day or two prac-



CHICAGO PUBLIC SCHOOLS PHOTOGRAPH

*Students of Chicago's DuSable High School experimented with a volcanic material used in landscaping, and found it carved very readily. Featherrock is one-eighth the weight of stone and passers-by were amazed to see it carted about with ease.*

tically to the front office. The eyebrows of passing students and teachers were raised when they saw several of us trooping down the corridor bearing huge rocks, each one looking as if it weighed a ton. Were we supermen? No. We carried them as if they were as light as a feather. They were our boulders of Featherrock which is eight times lighter than ordinary stone. Newspapers were spread and with hacksaw, hammer and chisel, the stone was cut into workable sizes. Now we were ready to create. Assorted files, rasps and drills were laid out before us. The stone was viewed from various angles to see if it suggested a pleasing form in itself. Some of the students saw natural protuberances which, with a bit of sawing here, or rounding with a file there would bring to life a head, a figure, a bird or an animal.

We tried to achieve pleasing form by removing superfluous parts and cutting away a minimum of the stone. The small boulders being light in weight could be easily turned

to assure good design from all angles. Roughing out the basic form required vigorous movements which the students delighted in. Round, square and triangular files were used to enhance the design quality by incising and scraffito. Final finishing and details were done with smaller files and sandpaper. High words of praise were heard when our "stone" carvings were shown in the corridor display case. We were sold on Featherrock as a carving medium and determined to use it again. Inexpensive, it is about twelve cents per pound but less if bought in large quantities. The Featherrock Company, Los Angeles, California, can advise of local distributors.

Margaret Burroughs teaches art at DuSable High School, in Chicago. School Arts policy is to use trade names for any product mentioned only when equivalent products are either unknown or not immediately available on the open market. We would be glad to learn of other sources for the material.

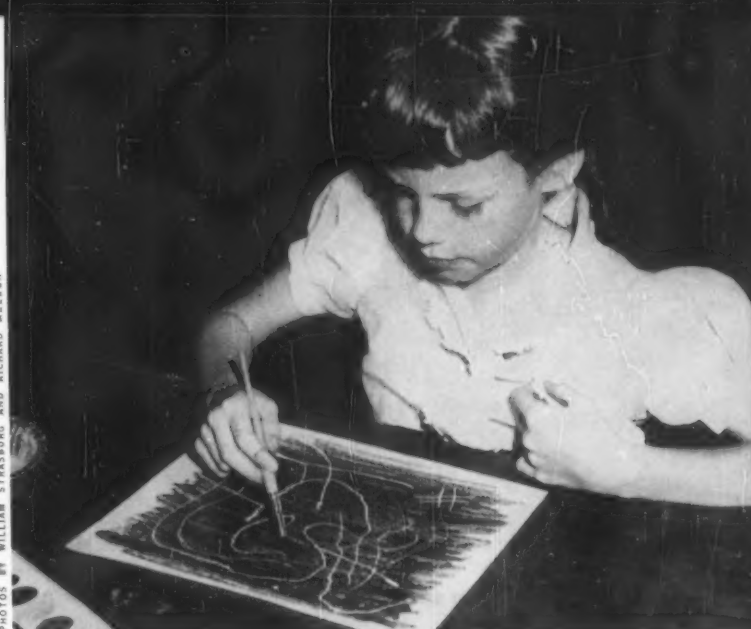


*Freezer paper has many possibilities as economical medium.*

**Gladys F. Stilwell  
Wilbur M. Stilwell**

*Children find scratch drawing can be an exciting means for creative expression. The authors found freezer paper an inexpensive and versatile medium with built-in advantages for doing scratch work.*

PHOTOS BY WILLIAM STRASSBURG AND RICHARD MELEN



## **FREEZER PAPER IS SCRAPER PAPER, TOO**

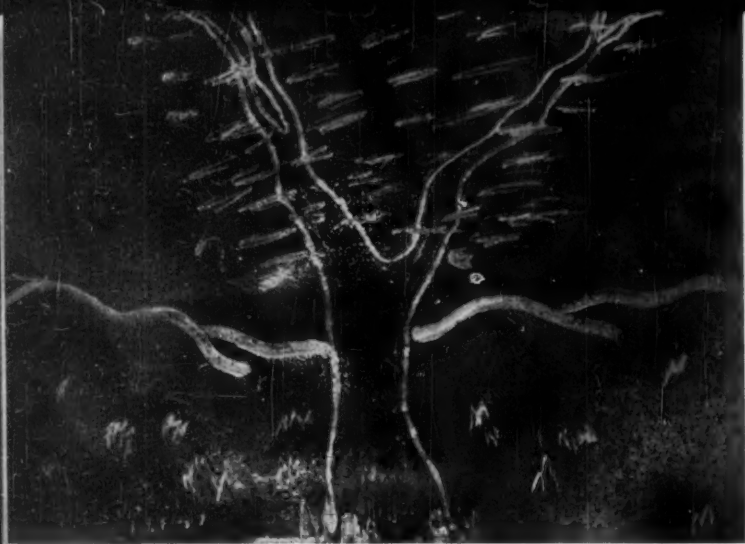
For some time we had been searching for a better, inexpensive scratch drawing paper. We found it in our kitchen. It is freezer wrap, a wax-coated paper with built-in advantages for doing scratch drawings in wax crayon or water color. If the name "scratch drawing" is unfamiliar, perhaps you have known it as scratchboard drawing, scraper-board drawing, or crayon etching. By any name this fascinating medium is simplified and made easier when freezer wrap is used as a ground. Unlike ordinary waxed papers, most freezer wrap papers are coated with a wax finish that is receptive to wax

crayon marks. Some freezer wrap papers are coated with wax on only one side. These papers are excellent for scratch drawing since the uncoated side will accept paste or glue, and can be mounted on another piece of paper or cardboard if desired.

To prepare the freezer paper for scratch drawing, coat the waxed side by rubbing with black wax crayon. Any tool that scratches through the coat of black wax crayon and leaves white lines where it has removed the crayon makes a good scratch tool. Both the oval and pointed ends of a metal fingernail file scratch clean white lines from the black wax crayon. Among the many other tools that can be used are large nails, the rounded end of a pen point, pocket knives, stencil knives, and even fingernails. A variety of scratch drawing tools are manufactured also. Drawings can be made small or large because freezer paper comes in rolls of good width and length. However, first experiments are best made on sheets cut about nine by twelve inches or smaller in size.

White line drawings can be made directly on the freezer paper after it is coated with black or other dark colored wax crayons. Or after the freezer paper is coated with the crayon, a drawing can be transferred to its surface if the drawing is made on typing paper or similar paper of about the same weight and "tooth." To transfer a drawing to the freezer paper, the drawing must be laid face up on the crayon-coated freezer paper and strong pressure applied to the pencil as it traces the essential lines. Then the typing paper is lifted slowly from the freezer paper. As it separates from the freezer paper it pulls much of the black wax crayon off of the freezer paper in the places where the pencil had moved





*Left, spattergun background over scratch design by a junior high school student. Right, drawing by a five-year-old girl.*

under heavy pressure. The drawing can then be completed on the crayon-coated freezer paper by direct scratch drawing. Corrections are made by recoating mistakes with crayon. Although wax crayon is the medium usually used for scratch drawings, other media are equally effective. The freezer paper can be coated with any water-based paint, although water colors are best, if the paint is mixed with a small amount of soap, detergent, or cleaning powder. These cleansers make the waxed surface of the freezer paper receptive to the water color.

Beautiful color effects are obtained by making the scratch drawing on crayon-coated freezer paper, and then brushing transparent water color mixed with a cleaner over the entire scratch drawing. The transparent water color will tint the white lines and alter slightly the hue of the dark-colored crayon background. Striking effects are possible when water color mixed with some cleanser is applied with a spray gun or by spatter-brush in a variety of values or colors.

A crayon coating also can be varied in color or value. A wide range of textures can be used as backgrounds by placing such rough surfaces as sandpaper, unfinished wood, notebook covers, etc., under the freezer paper before the wax crayon coating is applied. The freezer paper is thin enough to permit the textures of rough surfaces to be reproduced when the wax crayon is rubbed on with the right amount of pressure.

Teachers who have included scratch drawing in their art program appreciate its value. In scratch drawing, the student is working with light lines and areas on dark; with pencil, he is drawing darks on a light background. Thus it encourages and develops new vision and renewed appreciation of line quality, texture, and light and dark values.

Wilbur M. Stilwell is head of the art department at the State University of South Dakota, Vermillion. His wife, Gladys F. Stilwell, collaborates in his various projects.

*Left, rounded end of nail file scratches white areas into dark sprayed background. Right, scratching finger-painting.*



Hannah Eads and Thelma James

*Liquid plastic has many possibilities for use in the classroom. These first graders found it to be ideal for making transparent collage panels. This article describes how these ideas were developed.*

## First graders mix plastic with nature



PHOTOGRAPHS BY SHIRLEY TREMBLE STUDIO

As an exciting new art medium, first graders find liquid plastic fascinating. The results achieved with this sticky polyester resin have been so successful that the 12-inch by 18-inch sheets of hardened plastic were used in a screen-like room divider. First graders are collectors. For experimenting with liquid plastic, we needed butterflies, weeds, leaves, shells, and other objects which were brought into the classroom by handfuls. Even string, cellophane, onion sacking, colored napkins, colored paper, bits of old jewelry, and old

clock works were brought in. One mother contributed a generous assortment of dainty colored shells which had been used in jewelry-making. The interest of the children in correlating their study of conservation with a new art process was keen, especially when the plain weeds and string became objects of beauty when embedded in plastic.

First of all, a table was filled with the collection of materials. Since the plastic panels were to be used as a screen, if the project was successful, it was decided to use 12-inch by 18-inch sheets of tagboard, ready to be transferred to the 12-inch by 18-inch piece of cellophane on which the plastic was to be poured. All materials were placed on the work table within reach. The surface of the table was protected with paper. Paper cups and wooden paste sticks were used to facilitate cleaning up. The cups and sticks could be discarded after use. Also, the 12-inch by 18-inch cellophane on which the plastic was to be poured was taped down with drafting tape to hold it in place. Then, the composition of weeds, butterflies and other materials which had been arranged previously on the tagboard was transferred in place to the cellophane. Sometimes it was necessary to use a clear glue (such as Duco) to keep the objects in place on the cellophane.

Finally, the liquid plastic is prepared for pouring by adding the prescribed amount of hardener to the paper cup containing the liquid plastic. (The directions for each particular brand of liquid plastic are on the container as to how much hardener should be added. We used Castoglas Plastic and Hardener from Castolite Company, Woodstock, Illinois, and liquid plastic and hardener from Cleveland Crafts Company, Chicago 51, Illinois). After stirring the liquid hardener into the cup of liquid plastic, it was simply poured onto the cellophane base. Hardening requires one half hour or longer. Smoothing out the plastic on the cellophane was done with the stick and an old brush. As soon as the plastic has hardened to a gelatine-like consistency, the edge may be trimmed with scissors. After the panel has hardened, however, it is necessary to saw the edges.

We tried different methods of preparing the cellophane base on which the plastic was poured. The clear, textured panel was made by using heavy vinyl spread out on a cookie sheet which had a surface texture. The liquid plastic adhered to the heavy vinyl and gave it the rippled texture of

*Nature forms and found objects may be embedded in plastic.*



the cookie sheet. Then we tried the thin cellophane, on the cookie sheet, and found that the plastic did not stick to it, but instead, hardened smoothly. We also made an edging of plasticine modeling clay in a thin roll around the edge of the cellophane base. This did not work well because bits of the clay adhered to the edge of the hardened sheet of plastic, and were very difficult to remove. We had to trim these edges. Another difficulty which we encountered was that the hardened edges of the plastic panels sometimes curled up slightly. We flattened them by warming on the radiator, and then stacking heavy books on them. Also, care must be taken when smoothing out the liquid plastic after it has been poured onto the cellophane because large air bubbles may cause holes in the finished panel.

The first graders were so proud of their finished panels that their teacher contacted a local carpenter to build a divider screen for them. It was necessary to trim the edges so all the panels would be identical in size to fit into the grooves on the screen.

Hannah Eads, recently elementary art supervisor for the Charleston community schools, is now in a new position in the laboratory school of the Eastern Illinois University. Thelma James is a classroom teacher in the first grade of the Washington School, also located in Charleston, Illinois.



*Compositions were arranged on tagboard and transferred to a cellophane base. Liquid plastic was prepared and poured over the material. Plastic was smoothed over cellophane with a stick and old brush. When hardened to consistency of gelatine, edges may be trimmed with scissors. If left to harden completely a saw must be used. Children were proud of their work and the teacher had panels made into a screen.*

*First graders were entranced at seeing their nature collection preserved in plastic and turned into an object of beauty.*



PHOTOGRAPHS BY SHIRLEY TREMBLE STUDIO

*The woodcuts of Antonio Frasconi have gained him international renown as an illustrator and graphic artist. His ideas about art and teaching art are revealed through this interview with Louise Rago.*

**Louise Elliott Rago**

## **AN INTERVIEW WITH ANTONIO FRASCONI**

The iron-bound tradition of the South American Academy was stifling him. He knew he must get to New York where things were happening. With this strong desire to be a part of the new world that was opened to him by his teacher, Torres Garcia, Antonio Frasconi, who was born in Montevideo, Uruguay, of Italian parents, arrived in New Orleans, September 1945. As Mr. Frasconi reminisced, he stated that one does not think of security when one is concerned with doing better art. He admitted perhaps it was naïveté on his part because lack of money and no knowledge of the language did prevent him from coming to New York.

**Louise Rago:** It is most revealing to hear you say that art cannot be taught; yet you say that you are very grateful to your teacher, Torres Garcia, for opening up a whole new world to you. This is a seemingly contradictory statement but, nevertheless, possibly true. Would you care to comment?

**Antonio Frasconi:** Students should get leadership, not training, from a teacher. The function of a teacher is to open up hearts and minds of students. I had never heard of Juan Gris or Picasso until Torres Garcia opened up the way to me. As a student in Montevideo, I was very interested in doing political cartoons, so it was natural that the satirism of Goya would excite me. I became very intrigued by the German Expressionists, Kirshner and Kokoschka. Through Torres Garcia, I wanted to learn more about the constructionists and the political satire of George Grosz.

**Louise Rago:** When you first came to the States, I understand, you had a scholarship at the Art Student's League. At that time you were primarily concerned with being a painter; and at the league you studied under Kuniyoshi, but now you devote your full time to woodcuts. Would you like to tell us something about your enthusiasm for woodcuts?

**Antonio Frasconi:** I still paint and will continue to paint. However, if you are an artist you must do what you



*Graphic artist, Antonio Frasconi, greets you in his studio. Art teacher, Louise Rago, visits living artists and asks them for their ideas about art, education, and the world.*

really want to do, and now I find that doing woodcuts is not only an exciting medium but it is most satisfying to me. It is not the medium, it is the end result. Graphics does not limit me. Using different tools and different wood, and the problems presented by color overlay are most challenging to me. Doing woodcuts is a combination of all the media into one. I find painting limits me.

**Louise Rago:** I notice you have a printing press. Do you use it? Or, do you have a preferred method of printing?

**Antonio Frasconi:** I prefer not to use the press. I do everything by hand. I can control the quality of color and since I am interested in the richness of colors through printing, I print by hand. I am not interested in mass production or in a large business, and I do not want the printing to become a chore so I limit the number of each print.

**Louise Rago:** Are you concerned with subject matter, Mr. Frasconi?

**Antonio Frasconi:** I would be unfaithful to my own idea or belief if I didn't have subject matter. Without it I have nothing.

why people create

**Louise Rago:** Is there any specific subject matter with which you are involved?

**Antonio Frasconi:** I am definitely concerned and involved with the environment of man—man being the center.

**Louise Rago:** Would you like to share with us some of the qualities which you believe are necessary to an artist?

**Antonio Frasconi:** Creative art must be done with a struggle. Over-abundance is done with too much leisure and consequently there is too much acceptance of "no art." To be an artist with principle is difficult. It is the responsibility of the artist to express life. The days of the "ivory tower" artist are gone.

**Louise Rago:** Some artists are not concerned with an audience, or the reactions to their work. How do you feel about this?

**Antonio Frasconi:** I do care about an audience and I do care about reactions to my work. Any creative medium communicates something. The so-called avant-garde is not avant-garde at all. It was born and already died. The faddism the museums are following has created a phony art and a phony intellectualism. The artist must portray good as well as evil. As Dostoevsky said, "the artist cannot see life always black."

**Louise Rago:** In talking with various artists I have received varying opinions regarding whether the work of the artist can be admired without admiring the artist as a person. How do you feel about this?

**Antonio Frasconi:** One should not try "to glorify" the artist; however, I feel admiration for the artist and for his work go hand in hand. I personally could not admire the artist's work without respecting him as a person. I not only admire the work of Picasso, Orozco and Grosz but I respect them as human beings. My son, Pablo, was named out of respect and admiration for Picasso.

**Louise Rago:** You have done a great deal of illustrating in addition to restoring new life to the art of the woodcut, yet very often there is a distinction drawn between the illustrator and the "fine artist." What is your reaction?

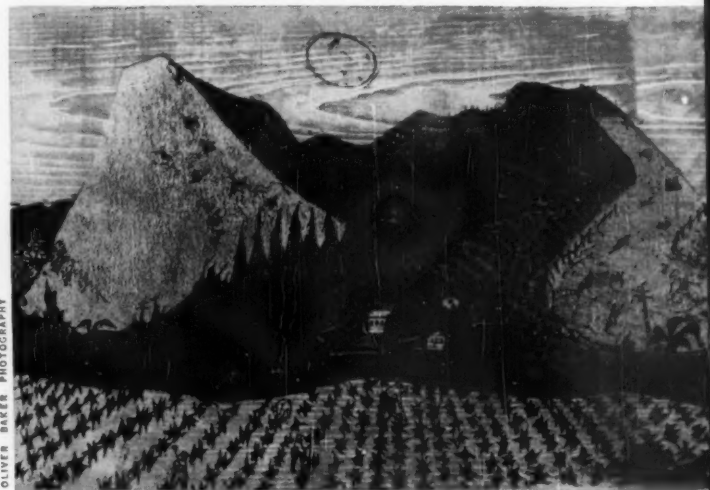
**Antonio Frasconi:** There is entirely too much emphasis today on the "creative genius." Some artists think it a form of *perversion* for an artist to do illustrations; there is nothing wrong with the assignment, it is what one does with the assignment. There are many artists who are not able or qualified to do illustrations. Lautrec, Miro and Picasso have made a work of art from a poster.

**Louise Rago:** What is your feeling about art and the general public?

**Antonio Frasconi:** Generally the majority of the public lose their own personality in trying to learn about art. They learn facts and mechanical things, but they do not have "enough heart."

**Louise Rago:** More and more we hear about the status of the artist and whether the artist is part of society; would you like to comment?

**Antonio Frasconi:** I don't believe the artist has ever had it as good as he has right now. It is incredible the



OLIVER BAKER PHOTOGRAPHY

Above, "Spring Canyon," color woodcut by Antonio Frasconi. The artist won two Guggenheim Inter-American Fellowships.

amount of art that is being purchased. Never before have there been so many artists able to live from their work. Certainly this is sufficient evidence that the artist is a part of society and is recognized for his contribution to society.

**Louise Rago:** Since you have taught from time to time what are some suggestions you would give to both students and teachers?

**Antonio Frasconi:** Students should continually look at art originals by going to galleries and museums. By looking they will learn to see. I believe only mature people are ready to teach art. Too many teachers have personal problems which they impose upon their students. The main duty of a teacher is to help the student to learn to know himself.

**Louise Rago:** Throughout this series we have learned various definitions of art; would you like to give us yours?

**Antonio Frasconi:** Art is a combination of the spirit, the mind and the body; each being dependent and balancing the other.

Antonio Frasconi has been twice a winner of the Inter-American Fellowship from the Guggenheim Memorial Foundation to illustrate the poetry of Walt Whitman and Garcia Lorca. He has had innumerable one-man shows in the United States, Latin America and Europe, and with the Museum of Modern Art traveling shows. A selection of his work has been circulated over a two-year period by the Smithsonian Institute, Washington, D. C. Mr. Frasconi is married to Leona Pierce who is also a woodcut artist. His work may be seen at the Weyhe Gallery, New York City.

Louise Elliott Rago, author of series, teaches art in the Wheatley School, East Williston, Long Island, New York. She will continue her interviews with prominent artists in later issues, and will welcome your suggestions for series.



*A series of articles for direct reading by children.*

## CHIMERA

This is a chimera and it is a make-believe animal. It has a lion's body and bird's wings. It has a goat's beard and the scales of a serpent and ram's horns. Once there were two or more of these carved out of stone. They were made to guard a nobleman's grave. That is why this chimera looks so fierce. People in ancient China, where this was made, believed that smoke and fire came out of the chimera's open mouth. Certainly such a beast could keep evil spirits away. It was made over 1400 years ago and when it had all of its feet it was almost four feet tall.

The ancient Chinese believed that chimeras really existed, even though no one had ever seen such a thing. Because of this belief, the ancient Chinese artist could imagine how the chimera looked and carve it out of stone. A large piece of limestone was cut to form the shape of the chimera. This is an example of sculpture—which is the art of making interesting shapes out of stone, or wood, or metal. A piece of sculpture can be one shape or many shapes combined together.

Since the chimera is made out of stone, the sculptor used some sort of hammer and chisel to cut out the shapes of the imaginary animal. The surfaces are quite smooth and some rough material, perhaps sand with water, was used to smooth the surfaces. The animal is one big shape and yet it has many small shapes—the wings, the scales, the legs and the parts of the face and head. The surfaces and the shapes are curving ones, and they go together very well. Some are large, some are small, and some are very much like others. There are also interesting lines in this sculpture. Notice the curving

COURTESY, ALBRIGHT-KNOX ART GALLERY, GIFT OF MRS. GEORGE M. S. FORMAN 1940

*Chimera, by a Chinese artist in the first half of the sixth century, A.D. Made of limestone, it is forty-two and one-half inches in height and forty-six and one-half inches long.*

edges of the wings and scales. Notice the grooves cut to suggest feathers. Other grooves suggest the hairs of the beard.

Stone is a solid material and it is hard. The ancient Chinese sculptor showed these qualities in the sculpture of the chimera by making the shape simple and by not cutting in too much. He also did not change the natural color of the stone, which is brown. While this piece of sculpture suggests a chimera in a very real way, it also allows us to enjoy the qualities of the stone and the patterns of shapes and lines forming the beast.

Charlotte Johnson, who edits this feature for children, is curator of education, Albright-Knox Art Gallery, Buffalo.

children's gallery

## Ceramic tile design

James Chase

High school art students will find decorating tiles to be a fascinating and challenging activity, lending itself well to problems of design and composition within a fixed area. We used underglaze crayons, available from ceramic supply houses, to "paint" our ideas which ranged from complete abstractions to portraits and caricatures. Ideas may be sketched in pencil on the bisque tile before coloring, and paper plans are helpful. Attractive trivets may be made from coat hangers to support the finished tiles.



*Tile design by a student of author, Sturgis public schools.*

James Chase is art director in the Sturgis public schools, Sturgis, Michigan. Project shown would make a fine gift.

ideas you suggest



## Capture autumn glory

Violet Coulton

We found an effective method of bringing autumn glory into our primary classroom. Various autumn colors were placed in paper plates, and loosely crumbled paper towels were dipped in the colors and dabbed lightly onto Bogus paper. Overlapping colors added to the effect, and observation from the windows suggested other colors. Soggy towels were replaced by fresh ones to avoid heavy blocks of color. Children worked on the floor and shared their colors. Crayon was used to add tree trunks and to suggest branches. A fourth grade developed a forest mural by painting directly on paper-covered classroom bulletin boards. The effect was truly dramatic! Try it this fall.

Violet Coulton teaches in George Washington School, Kingston, New York; formerly lived in South America.

*Trees by a third grade child in the Kingston schools.*

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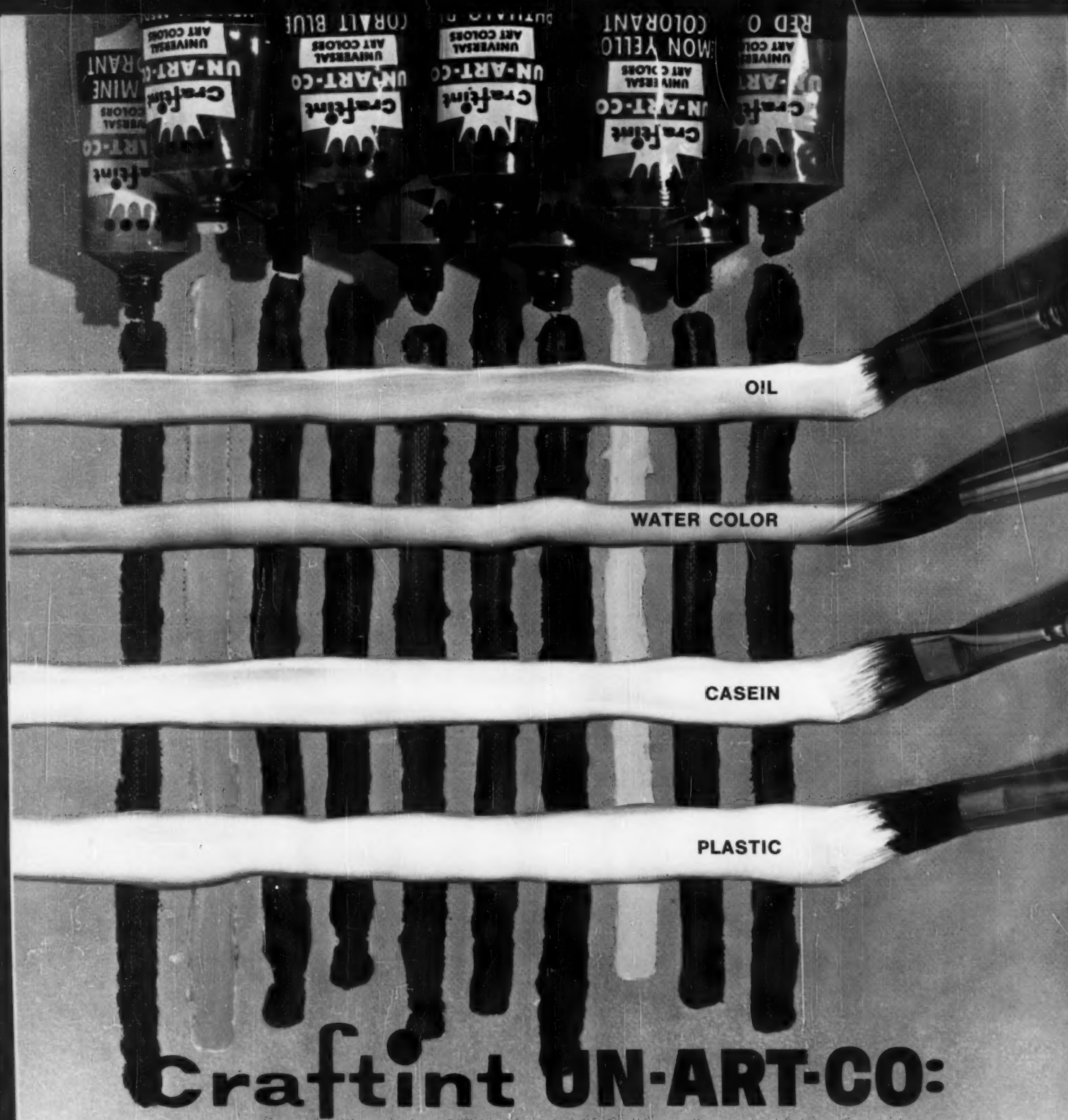
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## ITEMS OF INTEREST

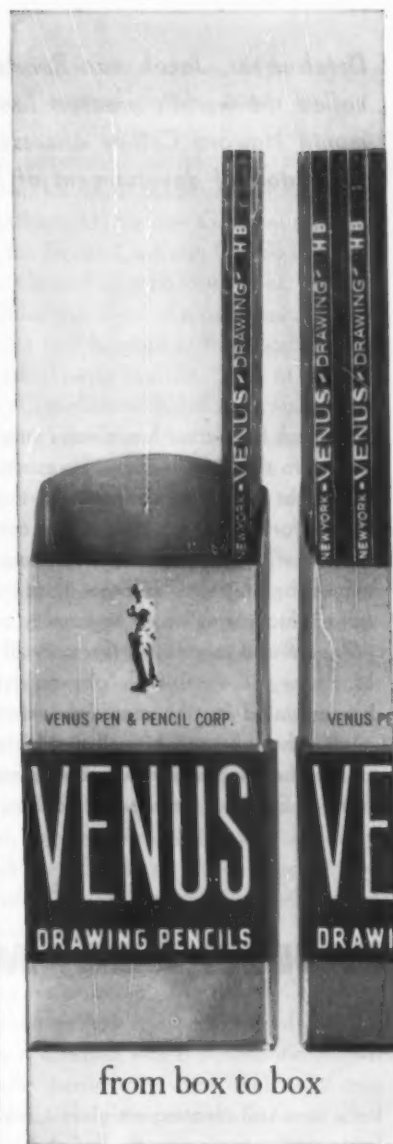
**Oil Pastels** A new item from Talens & Son, Inc., Union, N. J. opens the door to fresh new ways of art expression. Called Panda Oil Pastels, the product combines the qualities of both pastels and oils and offers both wide range and variety in techniques for using the medium. A colorful folder showing full color examples of Panda Colors in action and how to use this versatile medium in a variety of ways is yours for the asking. You'll also receive a free sample of three sticks of Panda Colors. Panda Oil Pastels are available in 48 intense and lovely colors, packed in durable wooden boxes; refills available. Write Talens & Son, Inc., Union, N. J. and ask for your free folder and sample sticks of Panda.

**New Kiln Line** Denver Fire Clay Company has recently introduced a new line of kilns following purchase of the California Dickinson Kiln Company last year. Kilns range in size and models to meet the requirements of beginning potters up through large industrial use shuttle kilns. The line features all-welded construction, improved controls, heavy duty electric elements and precision fitted doors. Mounted on casters, kilns can be easily moved. For more information, including sizes, prices and specifications, write Denver Fire Clay Co., 3033 Blake Street, Denver 17, Colorado.



**New Pen Holder** Called Speedball Auto-Feed Pen Holder, the pen illustrated here is the first automatic pen holder to hold regular Speedball pen points. The pen fills like a fountain pen, with India ink or colors and all regular Speedball pens fit it. Push-button feed assures uninterrupted writing and precision. Clips to pocket or purse. The manufacturer is C. Howard Hunt Pen Co. of Camden, New Jersey and you'll find this new pen holder at your school supply dealer, stationery or art supply store.

**Exhibitions** The Traveling Exhibition Service of the Smithsonian Institution has recently issued a new leaflet listing nine architectural exhibitions available to museums, galleries, libraries, schools, universities, and other non-profit organizations in the United States and Canada. Copies of this list may be obtained free of charge by writing to The Traveling Exhibition Service, Smithsonian Institution, Washington 25, D. C.



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SAY YOU SAW IT IN SCHOOL ARTS

*Dutch artist, Jacob van Ruisdael, has often been called the world's greatest landscape artist. This month Howard Collins discusses Ruisdael's role in the historical development of landscape painting.*

**Howard F. Collins**

Although landscape has always enjoyed a place as subject matter in the long history of western painting, its role was often that of a foil or support for the human figure or as a setting for the human drama. In our time when landscape is one of the most common idioms employed in artistic expression, it is easy to forget its relatively recent emergence as a vehicle with which to convey complete and complex ideas without relying on the story of man. This evolution, of course, like all such phenomena was promoted and accompanied by the most fundamental changes in man's relationship between himself and his world.

Landscape painting has always been associated with the north of Europe. Even while painters of early Renaissance

developed, not only because the weather-laden climate fostered an unending fascination with the changing faces of nature, but because the growth of private patrons in the protestant north promoted easel rather than mural painting, and therefore, a greater freedom of spirit was possible since in easel painting the product became an end in itself unfettered by the needs or limitations of the architecture. However, the full efflorescence of landscape painting was reached for a more profound reason. Seventeenth century man could not portray his concept of the universe within the limits of finite space and so the panoramic Baroque landscape developed (especially in Holland). They were not pastoral settings or sylvan scenes existing because they affect man. They were vast, sweeping views of the rhythms of nature; great cosmic dramas in which man was an incidental participant in a world whose horizons were being extended by the newly perfected telescope and whose deepest secrets were facing the revelatory penetrations of the microscope.

If we wish to probe the depths of the human spirit, we must look to Rembrandt as the consummate master. If we would search for virtuosity in composition we could look to the French Classicist, Nicholas Poussin. However, if we would ordain any painter as master of the landscape, there can be no choice but the Dutchman, Jacob van Ruisdael.

## **RUISDAEL, MASTER OF THE LANDSCAPE**

Italy were still creating weightless, mystical effigies in formless garments resting on the flat abstraction of their gold leaf background, painters of the north evidenced a deep love of nature in their attempt to relate the figures to a natural background and often showed more interest in the setting than in the human narrative. In Italy this interest in nature together with an awareness of man's relationship to his world was first shown in the work of Fra Angelico (1387-1455). However, this slow introduction of the elements of landscape into easel painting continued to reflect the man centered or anthropocentric outlook of the times, and even in the late Renaissance painters of North Europe such as Pieter Breughel, in whose work landscape is developed to such a point that the human figures in the composition seem almost perfunctory, nature seems important primarily because it specifically affects the disposition of man. There is the feeling that man is at the center of the known universe. It is in the Baroque period, however, that landscape reaches its full dimension; an existence completely independent of man and his activities.

As the cultural center of Europe moved from Italy to the North, a greatly increased interest in landscape painting

*"Wheatfields," by Jacob van Ruisdael, oil on canvas, from the collection of the Metropolitan Museum of Art. This Dutch master was born in 1628 or 29, and lived until 1682.*



COURTESY THE METROPOLITAN MUSEUM OF ART. BEQUEST OF BENJAMIN ALTMAN, 1913





COURTESY THE DETROIT INSTITUTE OF ARTS

*"The Cemetery," by Jacob van Ruisdael, in the collection of the Detroit Institute of Arts. This seventeenth century Dutch artist raised landscape painting to a heroic plane.*

He has often been described as the world's greatest landscapist. It was also once said that he has no peer in suggesting infinity. The landscape painters of seventeenth century Holland developed a number of devices which enabled them to more fully convey the desired concept of the "infinite" as suggested in the rhythmic, pulsating energies of nature. Thus, the old, rigid system of perspective with its fixed vanishing point was supplanted with what came to be known as the "aerial mode," a sort of zig-zag meandering in which the eye is lead rhythmically to and fro, scanning the panorama with a ceaseless sweeping vision, thus conveying the restless energies of the vista. This effect was often heightened by the arbitrary use of alternating bands of dark and light which serve to increase the lateral motion of the composition. The landscape and seascape were most appropriate to this almost pantheistic view of nature. This is nowhere more clearly illustrated than in Ruisdael's painting, *Wheatfields*. Particularly obvious here is the darkened foreground (presumably by some passing cloud) which leads the eye into the illuminated middle ground, thus immediately projecting the spectator into the deep space of the picture. Unlike earlier landscape painters, the seventeenth century Dutch invariably used a low eye level which increased the scope of the view. They also often employed towering, luminous clouds to attract the eye into the distance. These achievements served as effective devices for the landscape painter for many years after their perfection in the seventeenth century.

Not much is known of the life of Ruisdael. He was born in Haarlem in 1628 or 29. It was in Haarlem that the specialty of landscape painting was developed in the fifteenth century. He is known to have registered in the

painter's guild in 1648. As his work shows, he had a reflective personality which seemed deeply moved by the hidden forces of nature. It is not surprising that one of his closest friends was the pantheistic philosopher, Benedict Spinoza. He studied with his uncle Salomon van Ruisdael and was eventually influenced by the German painter, Elsheimer, and later by the French Classicist, Claude Lorrain. His greatest period was reached after 1656 when he lived in Amsterdam. Although he was never a prosperous painter, the often cited suggestion that he died in the poorhouse is considered untrue. Ruisdael never married. One of the few established facts about this moody reclusive personality was his interest in medicine which some suggest was promoted by his known affliction with a chronic disease. He took his medical degree in 1676 and combined the practice of surgery with painting.

Ruisdael had a propensity to poetic vision. There were many other landscape specialists painting during his time, and with greater financial success, but Ruisdael could not content himself with the recording of superficialities but rather, continued in his quest of the universal; the portrayal of the "grand scene." In this respect he can be compared to his friend Spinoza who preferred to work as a lens grinder rather than accept a position as professor of philosophy at Heidelberg, with restrictions placed on his independence of thought. It was through Spinoza that the Philosopher Goethe became aware of Ruisdael. Goethe describes Ruisdael as a poet in his essay, *Ruisdael als Dichter* and suggests that he ranks with the great thinkers of the day.

Ruisdael's concern with time and the relentless forces of nature are shown in his painting, *The Jewish Cemetery*. Often cited as his greatest work, it was a favorite of Goethe. The whole atmosphere is charged with a pantheistic animation. New undergrowths persistently force their way into being as ancient, gnarled trees wither and die in the obscure woodland labyrinth, and sullen clouds seem to filter phosphorescent streams of light on the mute symbols of man's brief tenancy.

It is difficult to overestimate Ruisdael's influence in the history of landscape painting. His style, epic in scope, anticipates Corot and Constable. It can be said that he raised the level of landscape painting to a heroic plane.

Howard F. Collins teaches art history in the art education department, Kutztown State College, Kutztown, Pennsylvania. His series stresses artists who have influenced history. See also Louise Rago's interviews with artists living today.

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## ITEMS OF INTEREST *Continued*



PHOTO COURTESY WILLIAM H. MILLIKEN JR.

### Marie Falco

Shortly after the June issue went to press we learned of the death on May 8 of Miss Marie Falco who for 44 years was closely identified with Binney & Smith Co. and the progress of art in the public schools. Space does not permit the reciting of Miss Falco's many contributions to the betterment of art education; perhaps she will be best remembered for her role as founder of the annual Young America Paints Exhibitions held during the late 1930's and early 1940's. For all of us who knew and admired this kindly, dynamic lady her passing is noted with sorrow; she will always hold a very special place in our memory.

**Helpful Publication** "Color Materials for Art Education in Schools," published by the U.S. Dept. of Commerce, has been issued in revised form and is now available to schools and the public. It provides a purchasing guide to satisfactory color, working properties and durability of color materials used in art education. Originally issued in 1946 at the request of The Crayon, Water Color and Craft Institute, which also initiated this revision, the Standard covers varieties of chalk, crayons, finger paints, modeling clay, tempera, and water color. Requirements as to size, material and workmanship, working qualities, toxicity and color range are detailed for each. As a service to education, individual copies of "Color Materials for Art Education in Schools" may be obtained without charge by sending a self-addressed stamped envelope to The Crayon, Water Color and Craft Institute, 420 Lexington Ave., New York 17, New York. Ask for CS 130-60.

**Crafts Catalog** The completely revised catalog of Bergen Arts and Crafts, Inc., 300 S. W. 17th Ave., Miami 35, Florida, is offered you at no cost. You'll find complete stocks of these basic crafts: Ceramics, Mosaics, Enameling, Basketry, Block Printing, Braiding, art supplies for school art departments and other items. For a copy of this helpful reference and buying guide, write to the Company for Catalog No. 11.



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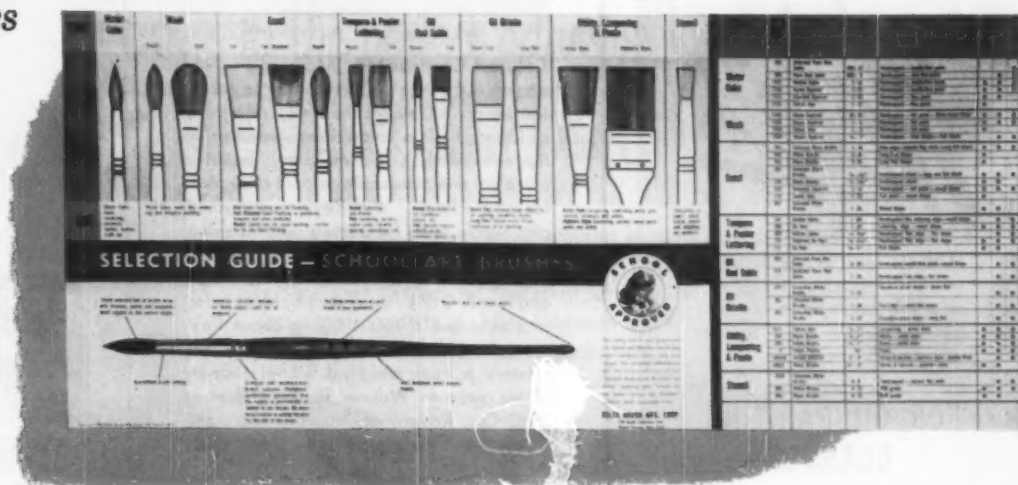
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Soon to be released is another publication designed specifically for art teachers entitled "Check List for Better School Art Brushes"

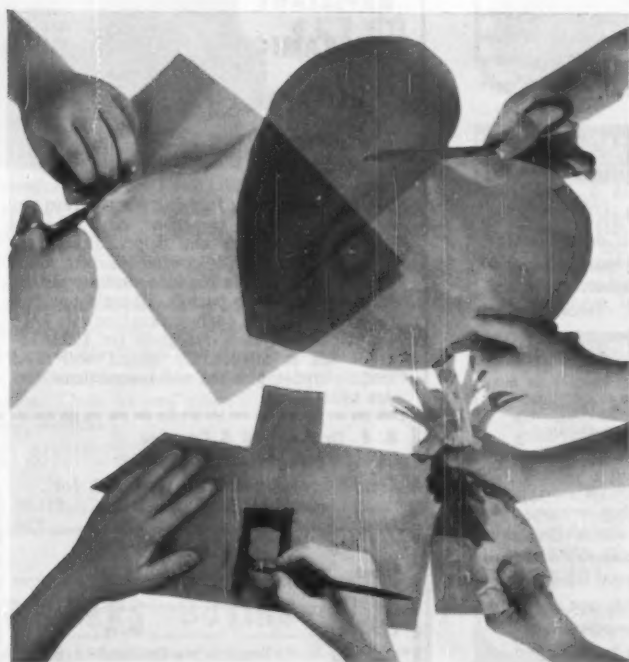
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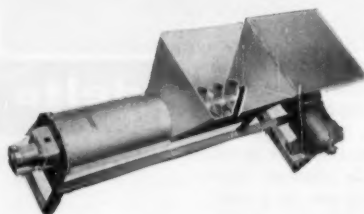
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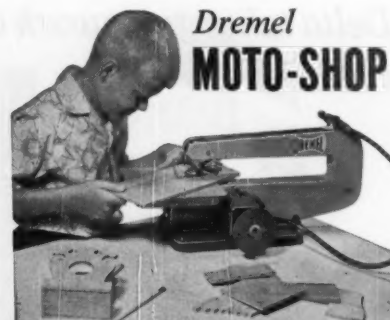
**Colored Corrugated** Many of you who attended the NAEA Convention in Miami last spring will recall the lively display of children's work in colored corrugated at the Reytrim booth. This company makes a complete line of versatile colored corrugated for use in schools. With Reytrim corrugated, plus simple tools for scoring and fastening, your classes can make decorations, posters, displays and a host of other original designs and forms. For a free swatch book of colors available and a folder telling about Reytrim, plus examples of work done by elementary, Jr. High and High School students, please write to William R. King, Reytrim Mfg. Co., Royersford, Pennsylvania. The material will be sent to you promptly.



**Pug Mill** Pictured here is a new pug mill designed for mixing clay in the classroom and studio. Thoroughly field-tested for over a year, the unit is available from the manufacturer, Walker Jamar Co., 365 South First Ave. East, Duluth, Minnesota. The mill mixes more than 300 pounds of clay per hour to throwing or modeling consistency. Dry powdered clay, moistened clay chunks, slip, slurry, or water are dumped into the hopper. The mixed clay is expelled from the discharge end of the machine, ready to use. A folder giving complete details about this latest addition to Walker Jamar Company line of quality pottery equipment is yours for the asking; please write to the Company.

**Art Materials** Winsor & Newton, Inc., 881 Broadway, New York 3, New York announces publication of their latest catalog of colors and materials for artists and designers. This new edition has 96 pages of items for the artist, designer, draftsman, photo-retoucher, architect, decorator, engraver, printer, art teacher, student and hobbyist. It is available at art supplies stores, your school supplies dealer or may be ordered from Winsor & Newton, Inc. with 25 cents to cover cost of mailing.

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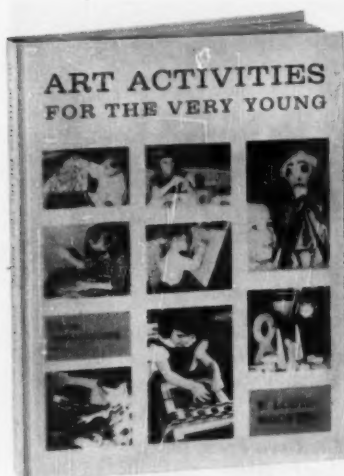
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## organization news

### NATIONAL ART EDUCATION ASSOCIATION

The 6th Biennial Conference of the NAEA brought 1200 art teachers to Miami Beach, Florida and most agreed that it was the "best conference yet" in the brief history of the Association. There has been a large demand for copies of the speeches of John Ciardi, associate editor of the *Saturday Review*, Dore Ashton, art critic for *Arts and Architecture* and Mary Adeline McKibbin, Director of Art, Pittsburgh, Pa. who was named "Art Educator of the Year." The texts of these addresses will be published in fall issues of the journal of the Association, "*Art Education*." Other aspects of the conference which deserve special mention are:

**Research Seminars:** Under the leadership of Dr. Julia Schwartz, Florida State University, research seminars were scheduled to begin each day with meetings at eight o'clock in the morning. Nine meetings with eight different research projects reported had an average attendance of 141. These figures indicate the interest in research by NAEA members.

**State Association Officers Workshop:** Under the leadership of NAEA President Ruth E. Halvorsen representatives of 45 states discussed problems of membership, leadership, publications and professional programs in a two-day workshop. Plans to strengthen communications between groups were made and it was recommended that the workshops be a feature of each biennial conference.

**NAEA Council:** Among the many decisions made by the NAEA governing body at its meetings, two will have an impact on art education in the years ahead. In brief, Council approved a two-year program for a Commission on Art Education to proceed with the development of a prospectus which will (a) survey the current status of art education and (b) develop a comprehensive blueprint of policy for future growth of the profession. Chairman of the Commission is Dr. Jerome J. Hausman, Dean, School of Fine and Applied Arts, Ohio State University. Council also established a special committee to study the status of art education in the pre-service education of elementary-school teachers and to make recommendations relating to adequate training. Edith Henry, Long Beach State College, Long Beach, Calif. is chairman of this special committee.

**Awards:** Carolyn M. Esterbrook, Assistant Professor of Art, Marygrove College, Detroit, Michigan received "The Ship" Scholarship Award. This is a \$500 grant which the Association administered for "the Ship". Congressman Frank Thompson, Jr. of New Jersey was awarded the special citation, NAEA awards to a national leader for outstanding achievement in the field of art and art education.

Ralph G. Beelke, Executive Secretary

*This column will be shared alternately between the National Committee on Art Education, the National Art Education Association, and the U.S. Office of Education, for more intimate reports of various activities.*

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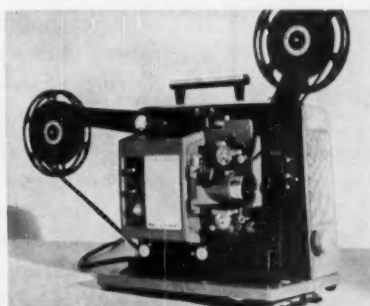
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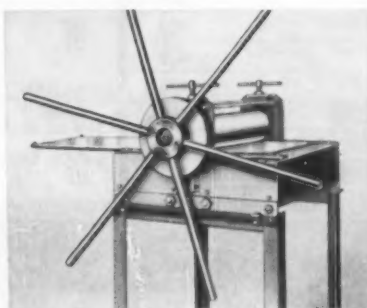
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**Advancements** Last spring, too late for the June issue, Weber-Costello Co., Chicago Heights, Illinois announced two advancements: Don Lynn was made Manager—Field Sales, and John Guthrie took over the newly created post of Manager-Marketing Services. Mr. Lynn will be in charge of the field sales force and Mr. Guthrie will head up expanding product development and market research program of Weber-Costello's.

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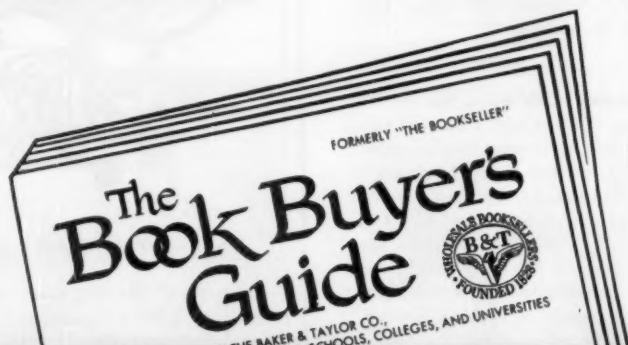
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## LETTERS

**Tribute to Teacher** Elizabeth Jackson of San Rafael, California, sent us a letter reporting on a tea given in honor of Antoinette Lynch, who has been in charge of the art program for the San Rafael elementary school district for some time. All teachers were invited to the reception by the art council, which sought in this way to express appreciation for a fine and deserving teacher who has probably had more personal contact with all students of the district than any other single person. Mrs. Lynch has won the admiration of the teaching staff through her helpful work with both classroom teachers and children. She has helped many new teachers develop their own talents.

During the tea, Mrs. Lynch was presented with a book made up of representative art work in various media from all the schools, with tributes in the form of poetry. One of these poems, written by a first grade teacher, was read as the book was presented. We would like to share it with you.

### Little Hands

I saw the little hands—  
They moved the colors cautiously  
Then bravely, proudly, grew a tree!  
  
I saw the little hands—  
They held the clay and  
Warmed it through.  
They pulled and pressed, and  
Felt a duck come true!  
  
I saw the little hands—  
They folded, cut and curled  
And in a single hour,  
(God takes longer) bloomed a flower!  
  
How many hands you've taught  
The joys of paint and clay!  
How many hearts you've taught  
To seek the lovely way.

Carolyn Wagner

It is very rare that a teacher still in service is honored by her teaching associates in this way, and perhaps even more rare for classroom teachers to honor the art consultant. Such a tribute must be very well deserved!



Julia Schwartz

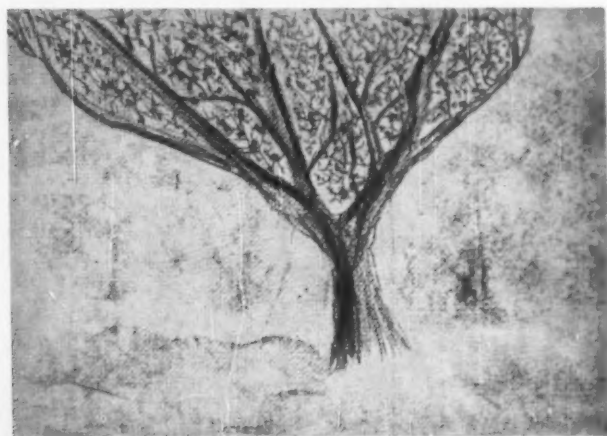
*One of the problems in any plan to teach children art appreciation from books and pictures alone is the absence of firsthand experiences in materials. The child's own efforts should be related to study.*

## Art appreciation

A School Arts reader in a recent letter asked, "Could you recommend any (1) portfolios of pictures and (2) books of explanation of same dealing with art appreciation of paintings for third, fourth, and fifth grade span?" Presumably the letter is from a classroom teacher who is seeking help in working with intermediate elementary school children to become *acquainted and intrigued* with quality work in the area of painting. He seeks selected collections of reproductions of outstanding paintings which the children can be guided into looking at and understanding as works of art. He makes a further request—names of books which will give him the explanations so that he, in turn, can help.

Suggestions as to examples of paintings which might be used for appreciational studies on various grade levels are found in some elementary art curriculum guides and a few other publications. Bases of such selections, however, are not always clear and so no reference will be made to any of them here. If the basis for including pictures is solely

*Outdoor sketch by a fifth grade boy. When involved in his own problem, student would be more receptive to art works where artists have explored similar problems and solved them.*



that of subject matter content and esthetic visual art values are ignored, such a selection of pictures will be of no value to inexperienced-in-art teachers wanting to further art education goals.

The writer believes that art appreciation on the part of children is developed more naturally if situations involving the child's own art efforts are used. At such time prints of outstanding paintings or the real paintings themselves would need to be available and utilized according to the way they relate to what the child has attempted or is trying to do. The crayon drawing reproduced on this page may be used to illustrate one such relationship. The picture was made by a fifth grade boy on an outdoor sketching trip. This was his first experience in being stimulated to work with concentrated attention on nature forms. His involvement with the structure and detail of tree pattern and utilization of possibilities of common wax crayon in expressing the effect is quite obvious. At such a time when he is attempting to solve these particular aspects of the visual expression problem would be the opportune moment to introduce him to works wherein artists had explored similar problems and solved them in individual ways.

Clearly the query which led to the discussion here was posed by a teacher with an inadequate background in art. It is questionable whether books of explanations alone, no matter how detailed, can provide for this teacher the art background he lacks. A person who is sensitive to and understands both art and children should be made available in schools to help such teachers with this need.

Dr. Julia Schwartz is professor of art education, department of arts education, Florida State University, Tallahassee.

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## ART FILMS

All films of informational and motivational interest to the art teacher need not fall under the category of Art. You will find tremendously effective films in areas of science, foreign language, social studies, English and so forth. An excellent source book for films produced during 1961 is the August issue of *Educational Screen and Audiovisual Guide*. Categories of Fine Art and Cinema Arts including animated techniques will be of particular interest. This magazine may be ordered from Educational Screen, Inc., 2000 Lincoln Park West Bldg., Chicago 14, Illinois.

*The World of Little Things* (15 min. color) is listed as a science film, but in it I see hundreds of applications to motivate for movement, design, shape, form, impressionism, and so forth. This is photomicrography and time-lapse photography at its best. Myriads of animal life swim before your eyes; changing shapes, uniting, dissolving, separating, with colors and lighting effects ethereal and mystical in feeling. The objective narration may be turned off to permit complete visual absorption of this fantastic "invisible" World. A Moody Institute of Science Film is available from many rental agencies. One such source is Educational Film Library, Syracuse University, Syracuse, N.Y.

American Library Colorslide Company, 222 W. 23rd Street, New York, New York, is an excellent source for colorslides concerning architecture, sculpture, painting and the minor arts.

The Netherlands Film Industry "Polygoon" has developed superb colorslide sets. These sets include stained glass windows, oriental hand crafts, paintings of many Masters, mosaics, and illuminated manuscripts. Excellent. Write to Amco Inc., P. O. Box 218, Port Richey, Florida.

Dr. H. Gene Steffen, reviewer, is the coordinator of audio-visual services for the State University of New York College of Education, Buffalo; has taught both art and industrial arts.



## Harry Wood

Dr. Harry Wood, past-president of Pacific Arts, is art department chairman at Arizona State University, Tempe.

**Preparation for Art**, by June King McFee (Wadsworth, 1961, \$6.95). At last an experienced art teacher, with a comprehensive mastery of recent psychological theory, and a genius for organization, has written a book that will be almost impossible to misunderstand. It will, I predict, become the successor to the much-honored scriptures of Lowenfeld and a major influence on the next generation of young American art teachers. The author has, if you will pardon the phrase, knocked the "h" out of the old Ph.D. and come up with a new catchword—the "P-D" (perception-delineation) theory, first formulated in her Ph.D. dissertation at Stanford. Stressing readiness, information handling, and interaction with the environment as perceptual processes essential in art expression, she talks horse sense, largely free of the jargon of the "educationalists." Her particular targets are imposed formulae (such as perspective, color wheels, etc., where used without consideration of the child's readiness) and child-development categories which deny variability among children. Her definitions are forthright ("Motivation is that which changes behavior." p. 102). Her book is beautifully illustrated and set in a clear-cut, readable typeface. Workshop recipes are held to a bare-bones minimum in the interests of discouraging rote teaching. Those given are all time-tested, useful, and ingenious. All case histories used, naturally, have happy endings.

In place of the "haptic" and "visual" classifications she prefers a "postural-visual" approach to space-orientation. Her discussion of creativity will help many art teachers understand and overcome restricting "rigidity" and "perceptual constancies," along the lines pioneered by Guilford. Unlike most art education texts, hers even gives a passing nod to dynamic tension concepts in design, which, however, she conceives of as essentially two-dimensional.

Despite my high rating of this excellent, much needed book, I confess that I think the perfect book in the field is yet to be written. In it, child-centered teaching will be balanced, now and then, by frankly Art-centered teaching; color plates representing "modern art" will not be timidly selected from cubist work of forty years ago, or from over-controlled abstractions like those of Motherwell (strikingly similar to the paper-cutout art-book horrors of the 20's). There will be more stress on expressiveness and more insight into art as self-knowledge, and, especially, more non-apologetic allowance for art as pure, useless, glorious play. If traces still linger in this book of Puritan distrust of pure play, growing out of art's long battle against Yankee school boards, no one could really quarrel with the author's statement: "Thinking of art as merely 'play' is missing an opportunity for creative teaching." At least, one hopes that

## new teaching aids

those who use this book to prepare prospective art teachers will also get them so fired up with the love and enjoyment of art itself that the contagion will spread to students, no matter how much they know about their readiness and their sociograms.

**Self Expression Through Art**, by Elizabeth Harrison (Bennett, 1960, \$6.80). This is a revised edition of a book that has become a standard guide. It is full of good "yams" like that of the six-year-old artist who added the baby-sitter to the nativity scene, and quotable quips: ("Left alone to do things in his own way, no child is ever guilty of 'cuteness.' That is strictly an adult vice."). The new color plates include one of a Christmas concert the moment before the curtain goes up, and another of a darkened movie theater, both looking like homemade Mark Rothko abstractions. The book makes a definite effort to counteract formula teaching and "chronic niggers," but when examples of procedures are given, rote methods, despite disavowals (page 105) insidiously creep back in. ("Let the teacher now take his palette and show the first steps to be taken in transferring paint to the paper. 'First I take my brush by the handle and wet it. I make a puddle of water on my mixing tin, or, as we call it, my palette, and then I take my wet brush and roll it in the dry color I want to use first—red. . . . Then I slosh it on my paper—so. Do you see how quick it is? I don't have to scrub away to make the red show up. . . ." (page 25). When Henry's picture is "a bit of a mess" she resolves to "applaud his obvious enjoyment in using his materials." (Won't Henry's little radar be saying: "Teach thinks I can't draw, and I can't. If it's blobs she wants, I'll blob 'er.") The book is strongly painting-oriented, and perhaps too confident that mere praise will convert any child into an artist. Six pages of poems, guaranteed to inspire good art. An excellent check list (page 71) to help a teacher analyze art imaginatively. Aimed at the "average" child.

**Creative Color**, by Faber Birren (Reinhold, 1961, \$10.00). Author of eighteen books on color, Faber Birren brings theories of color perception into practical contact with art. No other book tells art teachers ways of producing, for example, lustrousness, luminosity, iridescence, transparency, and three-dimensional space—all with color only. Fully illustrated in color.

Any book reviewed in *School Arts* may be ordered through the Creative Hands Bookshop, 119 Printers Building, Worcester 8, Massachusetts.

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**Alice A. D. Baumgarner**

*Schools exist to serve the needs of children. When the teacher is tempted to impose her own feelings and preferences on children she needs to be quite sure that her needs are not the determining factor.*



*Do you think that there is a place for stencil work in today's elementary art education? Massachusetts*

Do you find that your pupils are interested in learning how designs are made? Have they an urge to know why wall-paper is covered with an all-over design? Are they curious about how flowers were placed on the material for dresses? Are you studying early American decoration on furniture or tinware? Has someone noticed the strange kind of hop-skip lettering on packing cases or cardboard cartons? In short, where is purpose? Certainly children of elementary school age can make stencil designs and manipulate tools and materials in reproducing their design. You can teach a great deal about the history of applied decoration. But would this be for you or for the child? This may be related to some of the stereotypes that teachers must get from children at holiday: to satisfy the teacher's need for the proper way to observe special days through what is miscalled art.

A teacher working with children in the second grade had each child paint or lacquer a small tin can and go through the process of stencil in the traditional gold-on-black manner. "Of course," said she, "I had to help some of them quite a bit but each one had a nice gift to take home." This was a clear case of the children giving teacher opportunity to work her recently acquired hobby. With older children you might arouse interest in the various methods that are used to decorate. You may find much of the challenge in presenting block printing, screen printing or other of the graphic arts. The art quality is in the planning of the design. The design's the thing—not merely a technique.

*How do we suggest—or do we—that a child's colors do not blend well? Vermont*

It would be most enlightening to know what caused this question—what colors are used by the child? What does he try to show through his use of color? Does he really see colors? What kind of color have you for the child to use? Do you prepare primary colors for your class? Do you provide facilities of containers, stir sticks, colors and water so children can readily mix colors of their own choice? Is it

just that the child chooses a purple crayon to color his house, when you know that his house is white? What is your standard for evaluating what colors blend? and well? Are you relying on a color theory, your favorite scheme, or do you want the children to work in pastel tints? Is it use of brilliant color beside brilliant color that you're observing?

Why not try to analyze your own reaction to color? you might sit in your parked car on any busy street and look at the colors worn by the pedestrians. See how colors have been used in window display. Walk through a supermarket and really seek to see how colors have been used in packaging. These experiences may be more revealing than esthetic. You may learn things about yourself you hadn't before realized. When you travel, study contemporary painting exhibitions in museums or galleries. Try more than one! Does there seem to be any one way of using color?

You might get much to interest you in Alschuler and Hattwick: *Painting and Personality*, published in 1947 on studies made of nursery school children. One needs to remember that children change as they mature so quick generalizations are to be avoided. Have you found answers to your questions? In elementary school there is no color absolute, is there? Instead of telling a child that in your eyes there's something wrong with his use of color, why not try to become really well acquainted with him and seek to learn why he chooses colors as he does. Guide him through many kinds of experiences with color. Aren't you and all of your pupils becoming more aware of colors and the many exciting ways to use them? See how helpful it may be to have a problem!

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

questions you ask



# Art and Honesty

EDITORIAL



The imitation crepe-paper flowers of yesterday have been replaced with a new line of imitation flowers so real in appearance that you have to touch them to be sure they are not the real thing. They sell imitation geraniums planted in imitation dirt in imitation pots. And anyone who can afford the genuine can afford the imitation, for they sell at about the same price! I suppose there are certain advantages to the imitation. They will "bloom" in any window and in any season. You don't have to water them, or fertilize them, or pinch off the branches. As for myself, I would prefer an honest dandelion to an

imitation "rose"—or honest wood siding on a house to the imitation "stone" that is tacked on or molded in place. You can have the gas "logs," the wall panels lithographed to look like wood, the spun metal bowl that is hand-planished to conceal its origin on the lathe. All of these belong to the early days of the industrial revolution, when cast iron imitated wood carving, and the machine imitated the hand.

Whether made by hand or machine, the honest product does not attempt to conceal the materials of which it is made or the tools which have fashioned it. It is an honest product of the craftsman or machine which produced it. It does not pretend to be something it is not. Contemporary designers have turned the machine away from imitating hand work. The best hand craftsmen of today do not attempt to imitate the machine. Whether machine-made or man-made, we are learning to exploit the qualities inherent in the material. Frank Lloyd Wright was able to give even the humble concrete block a poetic beauty of its own. Modern technology has made it possible for us to have a great abundance. And the machine product can have its own kind of beauty. As a relief from the precision and standardization of the machine, we have an increasing number of hand craftsmen who cater to our needs for accent, contrast, and individuality. Economic advantages brought about by the machine enable us to support the growing renaissance in the hand arts. Regardless of the method of fabrication, material or tool involved, in design as in morals, "honesty is the best policy."

The best art, past and present, is an honest expression of the artist, his time, and his place. He must be honest with himself and the influences which have made him what he is. It

could be argued that there can be no self-expression that is not honest, and that there can be no art that is not self-expression. The artist must be true to himself, and he is his own best judge of his work. Art as self-expression must be sincere, frank, open, unadulterated, uninfluenced, genuine, honest. True art must be truthful, as the artist sees it, even though society does not recognize it as truth at the time. The artist must have *something to say* that is his *own*. He does not merely parrot back the culture. He may even expose some of its inconsistencies and seemingly run counter to his own times. Because the artist is an individual, his art is different from others. And he respects the differences that he sees in others, and is tolerant of them, setting an example that the public may well follow. Yet he would not perjure himself by catering to the crowd. There *may* be ways to evaluate art, and other things to consider, but art begins as an honest expression.

Children are born as honest individuals—"in the image of God." And they become progressively dishonest as they grow older and face the influence of the adult world. When parent and teacher attempt to teach art by direction, in order that the child may fulfill the needs of the adult instead of his own, they mitigate against the honest expression of the child. When the child is set to imitating others, and is complimented for the imitation, adults are planting the seeds of dishonesty and discouraging honest self-reliance. What may seem to be harmless busy-work at the start becomes progressively harmful as the child identifies the borrowed ideas as his own. Here is an important psychological dilemma, for when our compliments succeed in convincing the child that something he has taken from another is his own, or lawfully taken, we are starting him on the road to deceit, false pretense, and dishonesty that characterizes the adult. Take, for example, the teacher who insists that each child's composition be his very own, but sees no harm in giving him specific directions about the cover, or who permits him to decorate his writings with pictures copied from someone else.

We used to hear a lot about character building, the very roots of which are self-reliance and honesty. It may be that we are crowding this out of the curriculum to our great sorrow. We may rightfully claim many values in art as we bolster our argument that every child needs it. Not the least of these is the fact that art, when taught as creative self-expression, helps the child learn to rely on his own capacities—sincerely, truthfully, and honestly.

*D. Kenneth Winebrenner*

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